Music Week

April 2023

THE BOLD FUTURE OF
ATLANTIC RECORDS UK

Briony Turner & Ed Howard reveal all

Plus!

Damian Christian
Austin Daboh
Liz Goodwin

\+

CAT BURNS

EARACHE

PETE BLACK

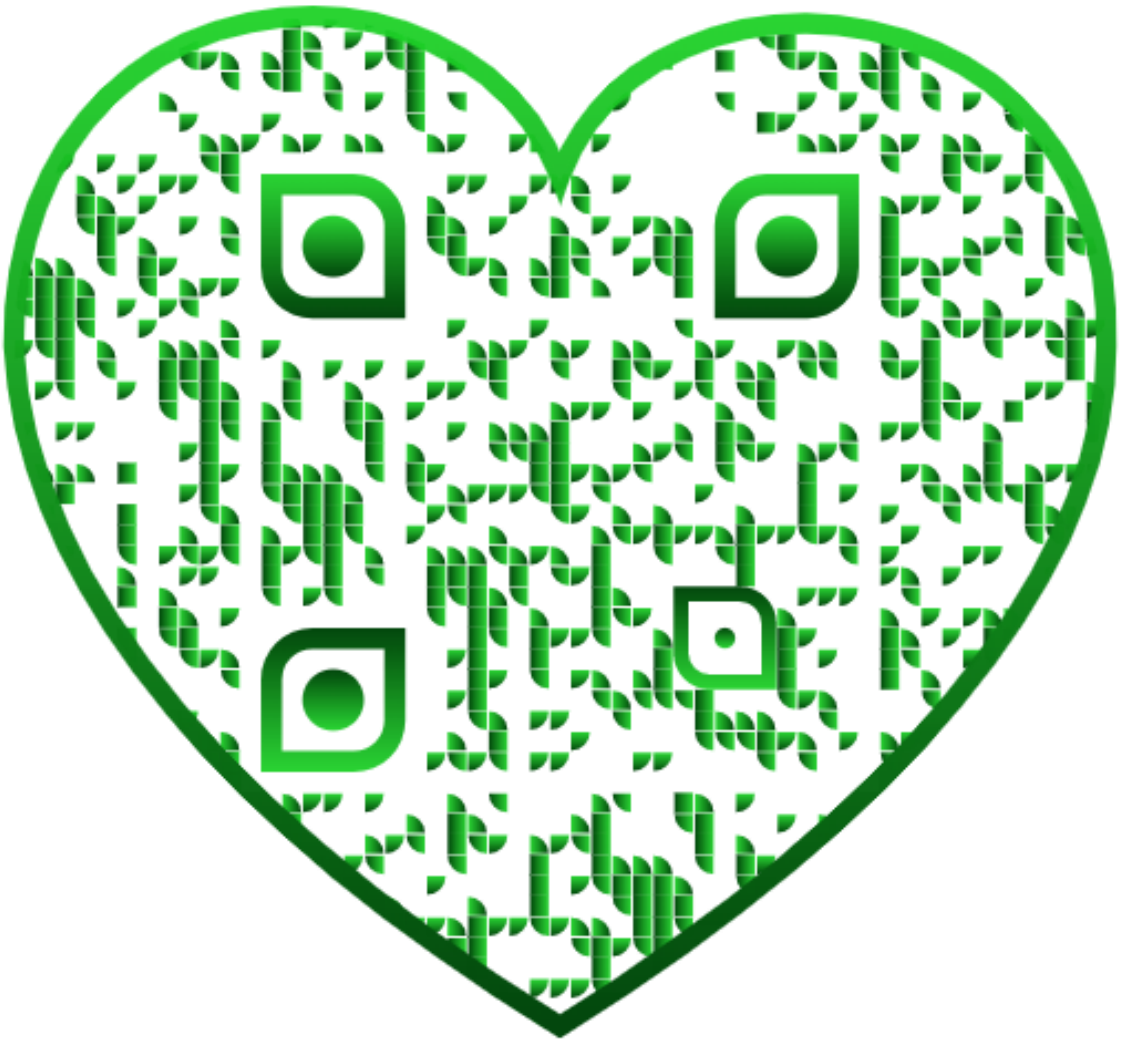
"I'm carving my own path"

ARLO PARKS

The new life of an independent hero

FUTURE

DIGITAL EDITION



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"Tethered to the person you could be"

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Welcome to

Music Week...

Art-ificial Intelligence

From press outlets dissecting articles written entirely by ChatGPT to David Guetta deploying a deepfake Eminem verse in a new song, it's been impossible to ignore the headlines surrounding artificial intelligence of late. Now, as someone whose childhood years were partly defined by watching Terminator 2 a very healthy three or four times a day, I should be predisposed to fear any innovation that could one day lead to our annihilation at the hands of our robot overlords. While I still vividly remember the curdling feeling in my stomach the first time I heard Drowned In The Sun – an AI programme's attempt at writing a Nirvana song in 2021 – oddly, I'm not especially fearful of the changes we're seeing right now. And no, ChatGPT did not write that last bit for me.

What's been occupying my thoughts lately is not so much what human artistic expression may be surrendering to AI, but rather what has already been lost without even taking it into account. Over many years we've all heard artists, songwriters, managers, executives, producers, cultural critics and more – and at all ages and levels of experience – airing their grievances about some of the perceived strictures on creativity these days. If you buy into these regular criticisms, you soon start to question what the real difference is between a machine learning how to sound like a human, and a human learning to sound like an algorithm.

At least from my own personal experience of interviewing people from all sides of the music industry, many establish a common ground in bemoaning how many chart hits sound so similar, so beholden to the sonic dictates of the ruling algorithms or social media consumption habits. Others cite how cloyingly pristine every mix is now, with all rough edges and vocal quirks Auto-Tuned into an inoffensive sheen. Where, they ask, are the imperfections? Where is the humanity in the actual sounds being produced?

You may agree with some of those recurring critiques. You may well vehemently disagree with all of them. Either way, it's a discussion that's been put into sharp focus in an age of AI artists getting signed to record labels and deepfake tracks from dead superstars.

Yes, a lot of people will spend time worrying if AI technology is stripping the humanity out of music in the coming months. But for now at least, I think we need to be less focused on computer programmes imitating our artists, and altogether more concerned about artists being conditioned to behave like machines.

George Garner, Head Of Content

IMPORTANT ANNOUNCEMENT

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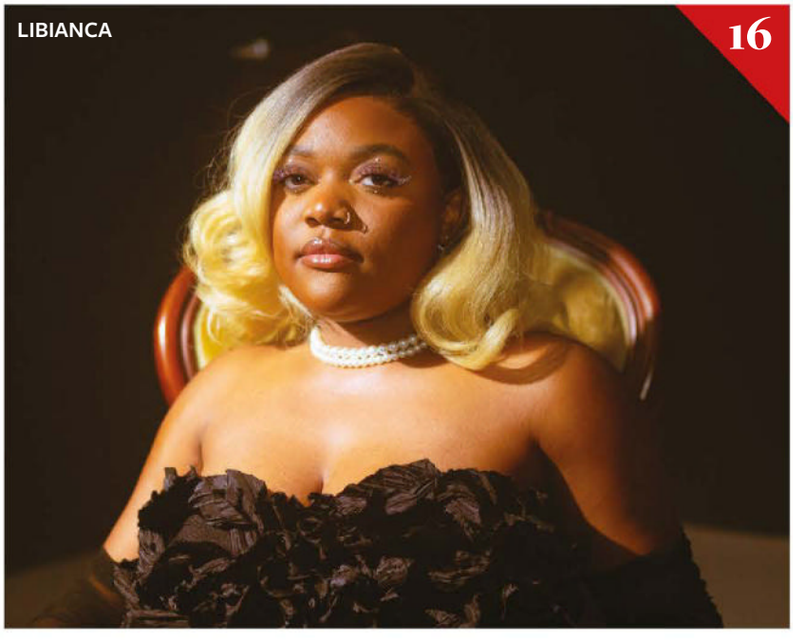
LIBIANCA 16

ARLO PARKS

PHOTOS: Marco Vittur, Laura Kidd, Ben Lister, Koury Angelo, Adam Hillier, Ashely Verse, Lorna Allan

"I would like to think the industry is becoming more compassionate"
ARLO PARKS

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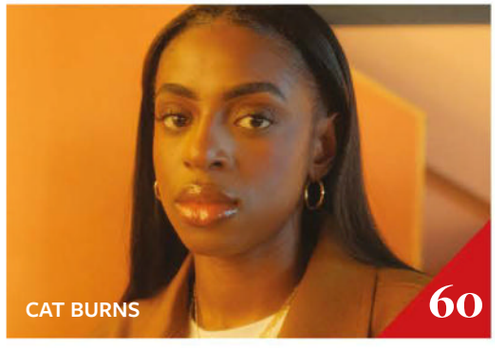

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THE BIG STORY

Notes on a conditional format: Record Store Day targets new generation of fans

Ahead of RSD 2023, ERA's Megan Page talks superstar acts, TikTok moments and the evolution of a retail initiative that saved vinyl from extinction

— BY ANDRE PAINE —

Record Store Day is bringing together major artists, indie retail and TikTok to further boost vinyl sales.

The 2023 edition on Saturday, April 22 is the 16th edition of the vinyl celebration – a period which coincides with the revival of the format in the UK.

"It's no coincidence," said Megan Page, RSD coordinator at the Entertainment Retailers Association. "Record Store Day really put vinyl back on the map. It was something that executives had probably written off and didn't realise there was still an appetite and demand for it."

Vinyl album sales reached 5.5 million units in 2023, the 15th consecutive year of growth for the format, according to Official Charts Company data. That compares to the low point of 200,000 units in 2007.

The 1975 are the Record Store Day UK ambassadors this year and will release 2,500 copies of The 1975 – Live With The BBC Philharmonic Orchestra, an exclusive double LP for RSD.

The band's No.1 album Being Funny In A Foreign Language was the seventh biggest seller on vinyl in 2022.

"There's definitely a fanbase there that are really into vinyl," said Page. "It was probably one of the biggest Record Store Day announcements that we've ever done in terms of the amount of traffic and volume of messages that came through our socials and website. In fact, it crashed our site a couple of times.

"So it just goes to show you the power of a band like The 1975 for indie record shops and Record Store Day. And they have a real flagship release in terms of something completely unique, it doesn't exist anywhere else."

Taylor Swift's Midnights was the biggest seller on vinyl in 2022 with 89,163 units. Swift's Folklore: The Long Pond Studio Sessions is one of the standout releases for RSD 2023.

Page credited Swift with bringing in new fans to the vinyl event last year when she served as global ambassador.

"It was the Taylor Swift effect, lots of 14 and 15-year-old girls going out and finding their local record shop for the first time, queuing up with parents and friends, and making a real experience out of it," said Page. "That's really what Record Store Day was always intended to do. It's a driving force to get new people who don't know where their local record shop is to go out and find it."

For the 2022 edition, overall vinyl sales were up 80% by volume week-on-week and 107% by value. Last year also marked the first time since 1987 that vinyl outperformed CD based on total market sales revenue over the 12 months.

"It's amazing to have that significant commercial boost and uplift but ultimately, first and foremost, it is a cultural event," said Page. "It is about celebrating the culture of the stores and the art of vinyl. But of course we're really delighted when we see those numbers come in and the impact that it's having on the industry as well."

Organisers are hoping this year's line-up of 400 titles, available at more than 250 stores, will deliver a similar boost.

Across major label and independent releases, artists supporting Record Store Day 2023 include Sam Smith & Kim Petras, Elton John, Loyle Carner, Pixies, Nas, Madonna, Yard Act, Baby Queen, Greentea Peng and Piri & Tommy.

"Something that we've been saying to labels is to think more about the breadth of genre," said Page. "We're dependent on the labels to make sure they're bringing us all of those different genres and styles of music. When you look through it [this year], it's a really eclectic list."

Alongside the Behind The Counter video series on record shops supported by Classic Album Sunday and Bowers & Wilkins, Record Store Day has formed a partnership with TikTok for 2023.

"In terms of widening our reach and attracting a new audience, that's definitely a step in the right direction," said Page. "It allows us to tap into that 16-25 demographic and the crazy world of Vinyl Tok, and talk to them in a much more creative way."

Alongside the involvement of this year's RSD acts on the platform, TikTok will boost content, create a playlist in the Sounds Library for creators and support the retail initiative.

Page described Banquet Records as the "gold standard TikTok account" for a record shop.

"It's going where the customers are," said co-owner Jon Tolley. "If your customers are on TikTok and you're not, then you're neglecting a key part of what your business should do."

With vinyl now firmly established once again and on track to overtake CD unit sales in the years ahead, the role of Record Store Day is changing.

"I think it has to evolve," said Page. "Record Store Day was there to put record shops back on the map and to help with a format that was probably on the brink of extinction.

"We're now in a world where vinyl is the dominant physical format, it plays an integral part for artists and their marketing campaigns. So it's about protecting the indie record stores, ensuring that their stories are told and making sure that the younger generation are being brought into vinyl."

As platforms such as TikTok are added into the mix alongside traditional media support from stations such as BBC Radio 6 Music, the annual vinyl celebration looks set to welcome a wider audience into stores next month.

"It's inclusive and diverse, we want everyone to feel that they can be a part of the vinyl community," said Page.

"Executives had written off vinyl, but Record Store Day put it back on the map"
Megan Page, ERA

Shop assistants: *The 1975 are this year's official ambassadors for Record Store Day UK*

PHOTO: Samuel Bradley

TALENT

Kill time: SZA makes UK impact on streaming, radio and TikTok

RCA and BBC Radio 1 execs open up about the campaign for the US R&B star's gold-certified album, SOS, which has become a global phenomenon

BY ANDRE PAINE

SZA hold: *SZA's SOS is one of the biggest albums of 2023 so far*

RCA UK executives have spoken to *Music Week* about the chart breakthrough for SZA.

Despite only being available as a digital release, the American R&B artist's second album SOS is one of the biggest of the year to date. It has also spent two months at No.1 in the US.

"SZA has cemented herself as a global star with SOS," said Sej Jheeta, RCA marketing manager/A&R.

SOS has taken SZA to new heights in the UK, which is now her third biggest market. Jheeta noted that "media support has been extremely strong".

Since its release in December by RCA with Top Dawg Entertainment, the LP has spent three weeks at No.2 and has never left the Top 10.

As *Music Week* went to press, SOS was vying with The Highlights by The Weeknd to be the No.1 streaming album so far this year. The digital-only release is now certified gold (102,281 sales – Official Charts Company), including 61,345 sales in 2023.

Although Kill Bill has been the standout hit of the campaign, multiple songs have made an impact across streaming platforms, as well as TikTok.

A performance at Wireless festival last year heightened anticipation for the album, but SZA has yet to confirm UK dates or make a promo trip.

"Without having the artist over in the UK, our aim was to make sure we had a wide array of touchpoints for fans and potential fans to discover and engage with SZA," said Luke Smith, digital marketing manager at RCA. "These covered a range of objectives from brand awareness, to encouraging participation and consumption."

The campaign included a release day listening party for fans, featuring merch giveaways and a branded photo booth. SZA's manager Terrence "Punch" Henderson from Top Dawg dialled into the event and spoke to fans about the record.

"Our initial digital strategy was based around making sure SZA remained at the top of the cultural conversation, and we worked with a range of key UK cultural tastemakers and social media blog pages to support this and follow up on the organic conversation taking place online," added Smith.

Kill Bill features in more than 2.4 million video creations on TikTok. RCA commissioned agencies and creators to help amplify both the original track and sped-up version on the platform.

"This also allowed us to incorporate this UGC content into our paid digital strategy to keep the feel of the campaign as seamless, organic and fan-led as possible," said Smith.

SOS broke the Spotify record for biggest single day streams of an R&B album, and all 23 tracks entered its UK Top 200. SZA, who is published by UMPG, has 69m monthly Spotify listeners.

With speculation about SOS going back to 2019, Smith said fans were primed for the LP.

"Upon release, we saw organic momentum quickly grow across various songs from the project, and UGC and fan-led conversation became a key focus," he told *Music Week*.

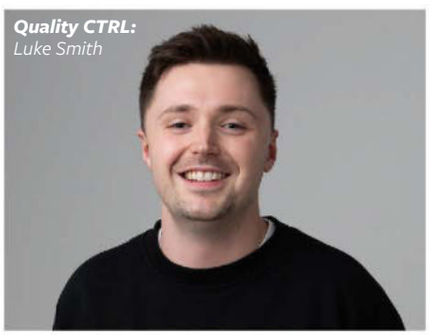
> *"SZA has cemented herself as a global star with SOS"*
> **Sej Jheeta**
> **RCA UK**

According to Official Charts Company data, Kill Bill is the third biggest single of the year to date with chart sales of 323,166 in 2023 based on 38.9m streams. It has sales to date of 403,445.

"Kill Bill's explosion on both TikTok and the singles charts has seen SZA now break into the mainstream pop space, broadening her audience hugely and gaining exposure with a more hits-driven consumer, as well as a younger fanbase," Jheeta told *Music Week*.

With more than 500m streams on Spotify, Kill Bill peaked at No.1 on the DSP's global chart.

Peaking at No.16 on the airplay chart, it is her biggest UK radio hit to date. SZA secured playlists at BBC Radio 1, 1Xtra, Kiss, Kiss Fresh, Capital FM and Capital Xtra.



Quality CTRL: *Luke Smith*

Radio 1 has been a long-term supporter, including SOS tracks Good Days (603,880 sales) in early 2021, followed by I Hate U (231,581) and Shirt (195,410) last year.

"We found that SZA was tapping into a melodic R&B sound that our audience was loving, with great pop radio singles that we could put our full support behind," Chris Price, head of music, Radio 1 and 1Xtra, told *Music Week*.

Radio 1's backing helped Kill Bill go Top 20 at a time when festive songs flooded the chart.

"We added Kill Bill straight to our A-List as we believed in SZA and this track so much, and it is definitely a song that benefits from repeat plays as it has that incredibly catchy hook," said Price.

"By playing the song so much, it meant that we were able to shine a light on SZA as an artist to a section of our audience that doesn't listen to her or R&B music as much as her core fanbase."

The track Snooze began to make a singles chart impact last month. Smith said RCA would "support the organic momentum taking place online whilst working with the US to ensure our strategy is aligned with the global plan".

Released in an expanded version in 2022, SZA's 2017 debut CTRL peaked at No.45 (220,345 sales).

The star, who is on a US arena run this month, looks set to drop new music amid expectations for a deluxe and physical edition.

"SOS shows no signs of slowing down and will definitely be one of the most impactful releases of 2023," said Jheeta. "Our long-term ambitions are to maximise the long tail of this project, delivering more hit singles and ensuring SZA has the best platform and foundation in this market for even bigger successes going forward."

FOR THE RECORD

THE BIG ROLE

The BPI has appointed Dr Jo Twist as its new chief executive. Twist is currently CEO of Ukie, the trade body for UK games and interactive entertainment. She is expected to take up the BPI role in July. "The industry's talent, so passionately nurtured by innovative major and independent record labels, is world leading, and the BPI plays an important role in creating an environment where labels and their artists can thrive and the next generation of talent can be supported into the industry," said Twist.

THE BIG HIRES

Parlophone Records has made a number of key promotions and hires, including four appointments to its A&R team (*pictured L-R, Jason Ngimbi, Molly McNulty, co-president Nick Burgess, Seb Smith and Arina Logacheva*). Jack Melhuish has been promoted to become general manager, while Grace O'Neill has been upped to head of radio. The label has also created a new data insight department, which is overseen by Sam Palm following his promotion to head of insight.

THE BIG CHANGE

Stacey Tang and Glyn Aikins have been promoted to head up RCA UK as co-presidents. Tang and Aikins have worked together at the label since 2018.

Tang has served as EVP at RCA since 2021, and has been responsible for spearheading campaigns for domestic artists including Cat Burns, Little Mix and Bring Me The Horizon.

Aikins joined Sony Music in 2018 as co-president of Since '93, a partnership with RCA. He has signed and developed talent including Aitch, Cat Burns and Tems (with RCA US).

Stacey Tang said: "I feel privileged to lead the next chapter of RCA's story alongside Glyn and the most passionate and dedicated team of music fans in the business."

Glyn Aikins said: "I'm very excited to lead RCA into the future, alongside Stacey, and build a truly supportive and nurturing culture which develops the careers of creative talent over the long term to global success."

Jason Iley, MBE, chairman & CEO, Sony Music UK & Ireland, said: "They are both champions of music, are passionate about nurturing a new generation of artists, and know how to bring out the best in their teams and the artists they work with."

David Dollimore, who has been president of RCA since 2016, said: "In my seven-year tenure at RCA UK, I am very proud to have built, led and mentored an incredible label group and worked with brilliant partners, management teams, writers and producers I will be collaborating with again in the future."

THE BIG AWARD

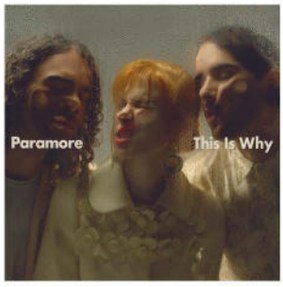
Taylor Swift has been named IFPI's 2022 Global Recording Artist Of The Year. It is the third time that Swift has won the award, a feat unmatched by any other act. The release of Midnights in October 2022 powered her return to the top of the IFPI Global Artist Chart. The award is calculated according to an artist or group's worldwide performance across digital and physical music formats during the year, from streams to vinyl, and covers their entire body of work.

PHOTO: Carsten Windhorst

THE BIG DEAL

Virgin Music UK has signed a sales and distribution deal with Modern Sky UK. The global deal with the Liverpool-based label follows multiple UK chart albums for acts including Jamie Webster, The Coral and Slow Readers Club. "I've been blown away by the culture Modern Sky have built around their artists," said Vanessa Bosåen, president, Virgin Music Label & Artist Services UK (*pictured with David Pichilingi, CEO Modern Sky UK and North America*).

TAKE A BOW



This Is Why
Peak Chart Position: No.1
Label: Atlantic

TEAM Paramore

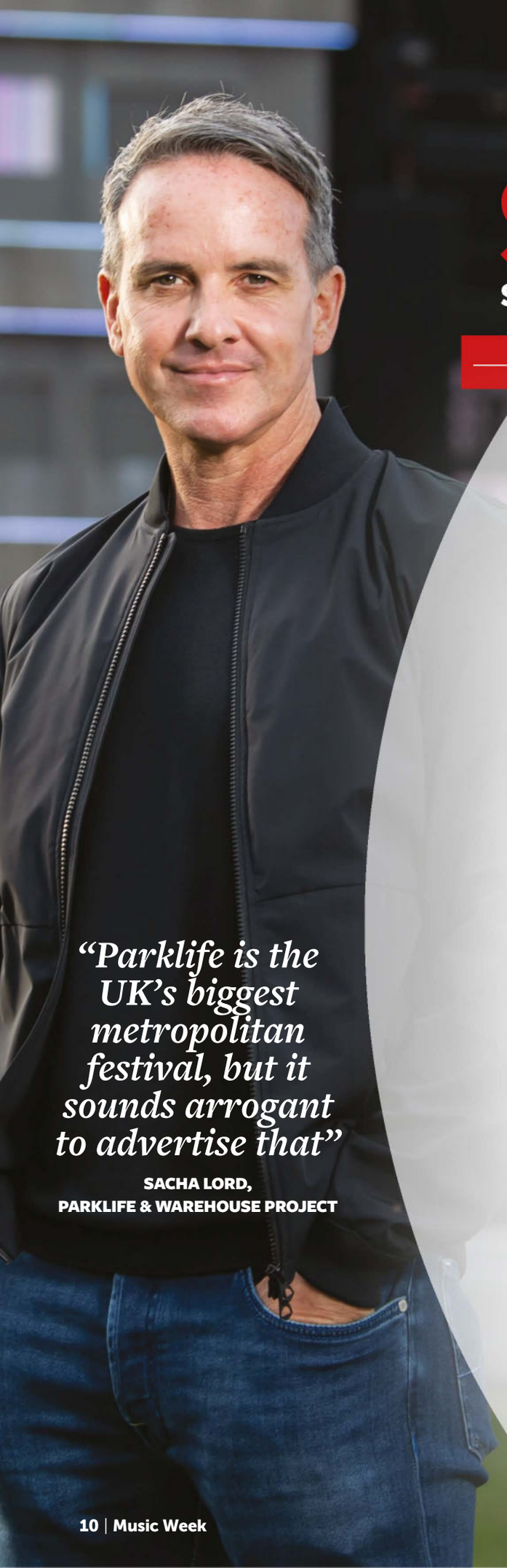
Presidents: Ed Howard/Briony Turner (Atlantic)
Management: Mark Mercado (Fly South Music Group)
Managing Director & President Of Promotions: Damian Christian (Atlantic)
General Manager: Liz Goodwin (Atlantic)
Head Of Marketing: Max Lutkin (Atlantic)
Marketing: Abbie Hollebone (Atlantic)
Radio: Will Puxley/Carrie Curtis (Atlantic)
TV: Deirdre Moran/Holly Marshall/ Katia Rabhi (Atlantic)
Publicity: Claire Coster (Atlantic)
Streaming: Cameron Stanton (Atlantic)
Live: Emma Banks (CAA)

One 'More time: *Paramore*

SPOTLIGHT

SHINING A LIGHT ON MUSIC'S BIGGEST NAMES

Sacha Lord, co-founder, Parklife & Warehouse Project



"Parklife is the UK's biggest metropolitan festival, but it sounds arrogant to advertise that"

SACHA LORD, PARKLIFE & WAREHOUSE PROJECT

As well as being **Night Time Economy Adviser for Greater Manchester**, **Sacha Lord** steers the **Warehouse Project** and **Parklife**. Ahead of the festival (June 10-11) featuring **The 1975**, **Aitch** and **Little Simz**, the Mancunian exec talks tickets, sustainability and backing the North...

This is the third edition of Parklife since the pandemic hit – how has it bounced back?
"It's strong. Last year, we thought it was our best Parklife ever since it started in 2010. We were one of the first events to get back up again [during Covid in September 2021]. To put it in perspective, that year we sold 80,000 tickets in 78 minutes. I had to check three times, I thought 'no chance', but it had sold out."

Festivals are facing economic and staffing challenges, how are you managing?
"It gets harder every year. That first event back [in 2021], with three weeks to go it was a question of whether we could pull it off, because we just didn't have the security and we were busing them in from everywhere. That side of it is getting easier, but logistics are a nightmare. The one thing we try to do is use Manchester suppliers and keep it as local as possible."

What are the key security issues for Parklife?
"We always ramp up security and change the plans every year. [But] you will never ever stop drugs coming into a festival, it's impossible. So you have to be very upfront about that and try and educate the kids. We do drug testing as well [to provide non-judgemental advice]. Drones hovering and dropping things is one thing we're now dealing with. People come in with a spade four weeks before you start setting up, dig a hole and bury stuff in there. We're now cashless and I thought that would stop drugs. But I'm seeing people arrested with their own card machines!"

In your 10th year at Heaton Park, what's the status of Parklife in the festival market?
"It's the biggest metropolitan festival in the UK. We never really advertise that because it sounds a bit arrogant. We're grateful that customers keep coming back and supporting us. I was very worried about the cost of living crisis kicking in. But I'm seeing ticket figures and it doesn't seem to be hitting festivals. Those bigger moments that you wait for, like the festival or gig that you buy a ticket for six months in advance, I think they're going to be okay."

Do you think that city festivals are the future for the sector in terms of sustainability?
"I think it's better. Bear in mind we have 80,000 people but I think we only have 250 cars [on site]. We bring everybody in on double-decker buses and the trams, we work very closely with Transport for Greater Manchester to do that. So everybody goes back to their mum's and dad's after the Saturday, has a shower, and comes back on the Sunday. Or they stay in hotel rooms and it's great for the local economy. So we're better than other festivals, where you have to drive there and it's camping. We're a greener festival."

You're staging a gig by Courteeners the day before Parklife. What did you think about them hitting No.1 for the first time this year?
"Spectacular! Fair play to the lads, they're gods in Manchester. Every time we've had them on, they sell out within five minutes. It was the same last year, 50,000 tickets in five minutes. It took them time to get recognised elsewhere [outside Manchester], but it's certainly happening now."

With Warehouse Project, why did you decide to expand the club to Rotterdam next month?
"We're in partnership with Live Nation, and Denis [Desmond] is really supportive, he's very keen that we look to expand in other areas. Rotterdam felt right. We've got eyes out at the moment in New York, Berlin and a few other places. We've been offered so many times over the years to do Warehouse Projects, mainly at festivals, but it's never felt right doing it in a tent. The venue has to feel right, and we're actively looking at the moment."

Finally, EMI North has launched in Leeds. Do you think that the industry should do more outside of London?
"One-hundred per cent, I really welcome that move by EMI to come up here. I think it's fantastic. That was the Factory Records [ethos], they were anti-London, that was their thing and it worked. We're still talking about them now. So yes, certainly, we need more things to happen outside of London."

WORDS: Andre Paine **PHOTO:** Darren Robinson Photography

North star: *Yaw Owusu*

WRITE THE FUTURE: CHANGEMAKERS

Write The Future is a series that showcases insights and trends in music. Here, Vanessa Bakewell, client partner at Meta, talks to Yaw Owusu, a Liverpool-based creative consultant who builds projects that integrate music, culture and content production and deliver a long-term impact for creatives, brands, organisations and communities. Owusu recently won in the Senior Leader category of the inaugural Changemakers Awards in recognition of his work at the intersection of music, culture and content...

Vanessa Bakewell: Tell us about yourself and your career...
Yaw Owusu: "I'm from and still based in Liverpool and I was born in the '80s to a Ghanaian father and Jamaican mother, so you can imagine the role music and music culture played in my formative years. I didn't know there was a space in the music industry for someone like me. I fell into it after I finished university, when I started my first business with my cousin, Kof, an artist. Since then I have gone on to work with Google, MTV, BET, MOBO, BBC, Universal Music, Levi's, Liverpool Football Club, The Fader and more.

"Currently, I am creatively directing the programmes for Power Up for PRS Foundation, Liverpool International Music Festival (LIMF), the LIMF Academy talent development initiative, the Liverpool Against Racism festival and a few other projects. I also serve as a board member for the Liverpool City Region Music Board, Black Music Action Group and Generator NE, the music talent and digital sector development organisation."

VB: What were your personal highlights of 2022, and what is your focus for the year ahead?
YO: "The first highlight was Liverpool Against Racism. I designed and curated the programme, which included live talks and debates as well as music and cultural events across the city. Second would have to be the continued impact of Power Up – an amazing initiative which I am sure the readers of *Music Week* know all about. It really has contributed to the careers of so many of our participants and has allowed us, and our partners, to really help those who are at crucial points in their careers get to the next level.

"This year is going to be very interesting. We have the Power Up Participant Programme Year 3, as well as wider work we are doing in Wales and elsewhere. In Liverpool, I have some large-scale work around sector development at a more strategic level focused on Black music, as well as various ambitious LIMF Academy talent development programmes and projects to help some of the best unsigned music creators in the region."

VB: In the words of Will Page, the author of Tarzan Economics and former chief economist at Spotify, "Music got there first. Music was the first to suffer, and first to recover, from the forces of deep technological disruption, making it something that we can all learn from". Can you see more disruption ahead for music in 2023?
YO: "There will always be disruption. We are in a time of great change – whether we think of that through a lens of tech, humanity, society, economy, environment or culture. So this will impact on the music, and the industry, for sure. However, I see great opportunities for new leaders, models, ideas and practices.

"Individuals and businesses should relish the opportunity to really refocus their energy and resources in a way that is beneficial not just to their bottom line but the whole industry. I think tech, if used correctly, can help us and contribute to things being done better. Anyone who is creative, innovative and who really feels this culture will always have a vital role. I'm positive and enthused by what can be accomplished!"

Future facing: *Vanessa Bakewell*

VB: What advice would you give to both individuals and businesses as they look at the challenges and opportunities in music?
YO: "It's all about clarity of thinking, approach and execution. Some organisations that are very influential seem to have forgotten why they got into this industry, or just don't seem clear in what their purpose is and who their customers are. A lot of that is down to poor or confused leadership. It is super-important right now for leaders to really hunker down, work out where they are going and why – and then lead. Every organisation needs to embed creativity, innovative thinking, leadership and integrity in everything they are doing."

VB: What are the main challenges or areas of improvement for the industry? And what are the uncomfortable truths it needs to be addressing?
YO: "The leaders in this industry – at whatever level – need to be willing to explore new models that make more sense in the long term. We are still a far way off in regards to investing in, compensating and treating music creators fairly. We are far off from true investment in equality and equity for under-represented groups and under-served audiences. We need to do better."

VB: We have both met at events in Liverpool for panel discussions on breaking into the industry. For The Ultimate Seminar, we saw Warner, Atlantic and Parlophone head up to Liverpool. What are your thoughts on why the industry should make looking outside of London one of its top priorities?
YO: "Leading companies should get involved in not just signing and 'taking' talent from the regions and nations, but trying to support and sustain the music ecology and economies in those places. That would then bear more fruit in the form of stronger music scenes, as well as new and high-quality music creators and music, new and dynamic industry professionals with different perspectives, audiences that are engaged in music, new networks and even new genres. It will make the UK music scene and industry much stronger and then everyone wins.

"We have seen how initiatives like this can work, such as PRS Foundation's Talent Development Partner Network or BBC Music Introducing. But we could see this on an even larger scale if the major companies started to buy into the idea. It is good to see EMI set up in the North, [co-president] Rebecca Allen certainly understands the value of talent and scenes outside of London."

VB: What advice would you give people looking to break into the industry?
YO: "My advice would be to work out what unique contribution you can bring to the table. Be respectful to the craft and the people you meet on your journey; work bloody hard; remember this is all a blessing and treat it as one; and just ensure you are leaving every room better than when you went in. If you do that, you will get a good reputation. Then, if the work is good, people will want to work with you."

VB: Finally, what are you cautiously optimistic about in 2023?
YO: "I'm cautiously optimistic that equality and equity in every way is still important to everyone. Also, I am starting to see more holistic support and development for music creators across the board. I was at one of the majors a few weeks ago, and they mentioned they have an in-house occupational therapist that supports their signed artists as well as staff. That is beautiful to hear. Long may this type of practice continue."

START ME UP THE NEW COMPANIES DRIVING MUSIC'S FUTURE

Rights here: (L-R) *Andy Robinson and Sean Stockdale*

NAME: INTERSTELLAR MUSIC SERVICES
TECH: RIGHTS MANAGEMENT

For music creators, there's a growing need for bespoke operations to realise the full value from songs in a complex licensing landscape.

Interstellar Music Services is one of the new wave of firms established to offer that tailored approach.

"Interstellar is a boutique solution for select clients," says Sean Stockdale, co-founder & COO. "Our active approach enables us to offer a higher level of service.

"I believe we are more dynamic, strategic and proactive in the way we go about generating returns from the music that we represent."

The start-up provides digital distribution, sync and brand partnerships, metadata cleaning, neighbouring rights and publishing administration, and more.

As well as partnering with Fuga for distribution and Downtown-owned Curve for royalty accounting tools, Interstellar has direct membership of collection societies around the world.

"Having worked in the industry for the last 15 years, I know how important it is to have the right team in place to support the needs and success of the artist," says co-founder & CEO Andy Robinson.

> *"Sync is going to accelerate in the years ahead"*
> **ANDY ROBINSON, INTERSTELLAR MUSIC**

There are expanding opportunities in sync and brand partnerships, for which ex-Kobalt SVP David Wille has been recruited to a global leadership role.

"Sync is only going to accelerate over the coming years as more visual content is produced and proliferated across the digital world," suggests Robinson, who sees growth coming from gaming as well as new developments in Web3.

The team is already working to streamline processes in order to speed up sync negotiations, approvals, licensing and payments.

So far, the company has staff in London, Barcelona and Amsterdam.

"Music consumption is increasingly global and we believe that we can offer robust rights management services to clients across the globe," Robinson tells *Music Week*.

As you might expect from a company that shares its name with a science fiction film epic, technology is at the heart of the start-up.

"Our proprietary tech and data will facilitate scale without compromising on the personal touch or attention to detail that our clients and copyrights deserve," says Stockdale.

IN POD WE TRUST INSIDE THE BEST MUSIC PODCASTS

THIS MONTH: HOW TO BUILD A SUSTAINABLE MUSIC CAREER & COLLECT ALL REVENUE STREAMS

Hosted by: Emily White
Contact: @emwizzle

What was the initial inspiration behind launching the How To Build A Sustainable Music Career podcast?
"I had a clear vision to bring each chapter of my second book [2021's How To Build A Sustainable Music Career And Collect All Revenue Streams] to life in podcast form. I felt the need to share this info as musicians kept asking to pick my brain and I was having repeat conversations. Similarly, I was finding money left and right for the last few artists I managed and realised, 'What about everyone else?' The info in the book and podcast is out there. I've just never seen it put in order from recording through to release."

So has the podcast allowed you to add anything to the discussion that you couldn't actually cover in the book?
"The podcast has brought each chapter of the book to life through real world stories from artists like Zoë Keating and Justin Vernon of Bon Iver. Zoë is the only artist I've ever met who doesn't need to read the book. It's great to give them a space to highlight their journeys to illuminate the possibilities. We cover all revenue streams owed to artists that write, record, release and play live along with bonus revenue streams that artists have to go out and do something to receive like setting up VIP ticketing or recording shows. But talking to artists like Julia Nunes helps to highlight how they get creative with something like merch – be it through homemade flower crowns or cutting up the least selling item from one's online store and promoting it on social to create demand. Chris Moon at Ambient Inks was telling us about Maya Hawke creating a custom deck of cards and artists using old posters to create notebooks. And this is meaningful – listeners can then apply these ideas to their careers."

> *"People kept asking to pick my brain... I needed to share this information"*
> **Emily White**

From all the different insights you've heard, is there a consensus on the one key thing an artist can do to build a sustainable career?
"The Cliff Notes version of the book is to collect as much data from one's fans as possible in the form of mobile numbers and emails. Tech companies are the most valuable in the world because they have that data. The more an artist can obtain direct contact info from their fans the more they can communicate their music and shows to their audience forever. This also sets them up to make dollars on releases instead of promoting the fractions of a cent from streaming. I'm not saying don't be on streaming, but launch a pre-order with bundles to begin monetising one's music before it's out. Your fans want to support you but don't know how to unless you tell them."

In-hand Revenue: *Emily White*

PHOTO: Adrian Buckmaster

Finally, what are some of your favourite interview highlights so far?
"Amaechi Uzoigwe's career looks like a natural rise on paper. But hearing what he's navigated to get where he is now – crushing it co-managing Run The Jewels and more – will keep anyone going. Justin Vernon's story is crucial to remind folks that it starts with the art. The guy posted his music online and it spread after he was about to give up and built an empire from Northern Wisconsin. He shows that you can have a global career from anywhere when you create great art and take care of your fans."

DIGITAL DISCOURSE

Deviate Digital CEO Sammy Andrews guides you through the ever-changing tech world...

THIS MONTH:

SOCIAL SCIENCE

There is a lot of talk in the music industry about the decline (and ultimately the death) of social networks as routes to market for music or places to build communities. I have a slightly different view, and I'd like to tell you why.

We're definitely seeing some artists stepping back to protect their mental health and cure their 'algorithmic fatigue', but at Deviate we're also seeing record returns on investment on both organic and paid content spending across major platforms including YouTube and, perhaps surprisingly, Twitter. On Twitter specifically, we have in some cases seen the highest level of engagement we've ever had on artists' profiles.

In the same breath, it seems that marketing managers across the globe have woken up to the opportunities platforms like Discord, Substack, Reddit and Web3 present. I've spoken a lot over the years about the value there. These platforms are not new and they don't replace socials, they are simply complementary and are valuable digital real estate where you can build and nurture your audience in different ways.

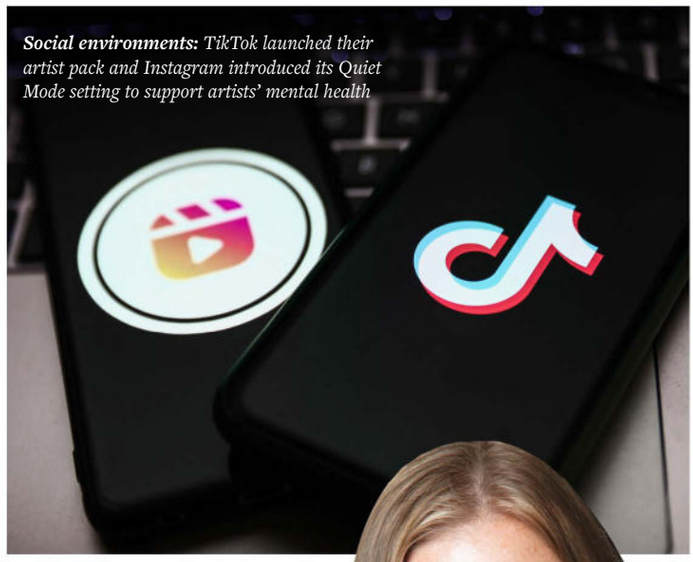
This isn't the first time we've seen this. Forums anyone? Back in the 2000s everyone had a forum on their website, one of my jobs when I entered marketing was to seed information about new artists into other forums in an authentic way. It was time intensive but it worked a treat.

It's really important to remember that building a community anywhere is time intensive, and whilst new platforms and technologies emerge every day, if you don't know how to use them productively they're a waste of time for everyone.

I saw many marketing executives publicly signalling the end of TikTok, Twitter and Meta in previews of the year ahead and, honestly, I really have to wonder what planet they're on. In 2022, 10 of the 12 No.1s on the UK Official Singles Chart had a viral moment on TikTok, and 13 out of the 14 Billboard Hot 100 No.1s were driven by significant trends on the platform according to its end of year report.

At Deviate, we have never been so inundated with requests for organic and paid content strategy across socials and beyond. Dare I say, hilariously, these have been from some of the same people publicly signalling their demise. Make no mistake: socials are here to stay.

Despite various political and market challenges, TikTok, Twitter and Meta continue to reach increasingly broad demographics across markets.



Social environments: *TikTok launched their artist pack and Instagram introduced its Quiet Mode setting to support artists' mental health*

"The industry needs to work with artists for them to have healthy interactions with social platforms"

SAMMY ANDREWS
DEVIATE DIGITAL

The trick here you see, the trick to all of this really, is making the right platforms work for you and your artist at the right times in the right way. Simply saying that they're all going to go away is just naive and ridiculous.

Every platform and format can play a productive part in your marketing campaign or artist journey if it's suitable and you're strategic about how and when you use it. Some of the best uses in a paid capacity require no artist involvement whatsoever.

So, rather than the music business blaming these platforms for the demise of artists' mental health, some parts of the industry need to simply find ways to work with their artists for them to have healthy interactions with social media. Companies should also adapt their strategies to make it work without the artists when they don't want to engage.

You might also want to stop sending your artists requests just telling them "to post every day!" Some of you know who you are and how much you do this. Stop it! There are much healthier and better ways to manage an online presence.

I think that one of the big problems is the industry widely failing to invest money properly in the teams that help artists navigate all of this.

I have covered the impact on artists' mental health many times here. Would you tell an artist to go and pitch their own song to the radio? To go out and secure their own press preview with Rolling Stone? To get themselves on morning TV? If not, why the hell would you ever expect them to run (multiple) social networks alone and not pay a team properly to do it for them? It's ridiculous.

And while we're talking about socials, there have been many brilliant changes for some platforms in terms of guarding artists' mental health since the last time I covered this. For instance, Instagram recently rolled out its Quiet Mode setting, but users have also had the ability to hide photo likes for some time.

"Today, we're launching Quiet Mode on Instagram to help people focus and to encourage them to set boundaries with their friends and followers," stated Meta on their website in January. "Once it's enabled, you won't receive any notifications, your profile's activity status will change to let people know and we'll automatically send an auto-reply when someone sends you a DM."

Back in June 2022, meanwhile, TikTok launched their artist pack which includes helpful tips and links to mental health support, as well as the best ways to use the platform and guides regarding posting. Take note: posting three to four times a week has shown to provide best audience growth and engagement. Social networks aren't going anywhere, so learn how to make them work.

PHOTOS: Paul Harries, NurPhoto, Getty

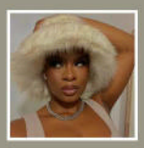
TWEETS OF THE MONTH

@JonRichard Appreciate those people who check in with you. ***(Jonathan Richard, Sony Music UK) Thursday, February 16***

@planetalex_ Cleo Sol, I love you ***(Alexandra Ampofo, Metropolis/Live Nation) Saturday, February 11***

@iamshakeena Yesterday I saw Paul Rudd and completely forgot that his name was Paul Rudd and ended up shouting "Hi Ant-Man" at him ***(Shakeena Johnson, BBC Radio 1Xtra) Friday, February 17***

@JonahOnline Outside of @MMFUK Accelerator, who's funding UK artist managers? Travel, flights, tickets... this life is incredibly expensive with not enough resources available in the UK. ***(Tom Jones, Universal Music) Sunday, February 19***



@jameelajoie Bro. Greggs is getting expensive. ***(Jameela Joie, No Signal) Friday, February 17***

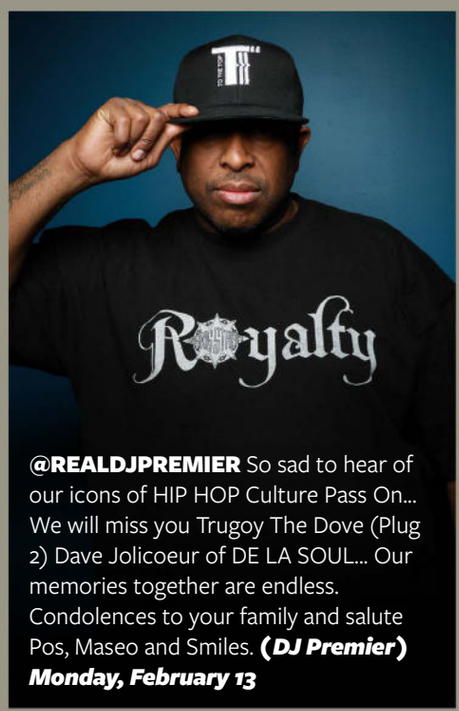
@BrianZisook The UK is currently home to the most consistently authentic and dynamic R&B and soul music in the world. The wealth of talent across the pond is just stunning. ***(Brian Zisook, Audiomack) Sunday, February 19***

@kemioliviax Sky broadband lets you choose the genre of your hold music. I chose R&B and now I'm listening to the tinniest recording of Craig David ***(Kemi Alemoru, Gal-Dem) Monday, February 20***

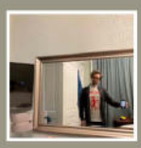
@SianAnderson I always get asked which celebrity I would stan if I met and it's Mary J Blige. I would definitely pass out. ***(Sian Anderson, BBC Radio 1Xtra/Parlophone) Monday, February 6***

@adexnq Winning a BRIT from where we come from is crazy! This is a lesson to never let your circumstances define you. Anything you set your mind to is possible, this couldn't have happened to a more clean hearted person. This is 5 years of hard work, well done Aitch ***(Michael Adex, NQ) Sunday, February 12***

#1 TWEET

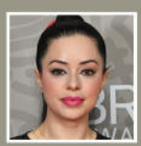


@REALDJPREMIER So sad to hear of our icons of HIP HOP Culture Pass On... We will miss you Trugoy The Dove (Plug 2) Dave Jolicoeur of DE LA SOUL... Our memories together are endless. Condolences to your family and salute Pos, Maseo and Smiles. ***(DJ Premier) Monday, February 13***



@Jay_W_Taylor Told my Uber driver it was a bit chilly out and I got called The Chilly Man for the following ten minutes. 5 stars. ***(Jay Taylor, Prescription PR) Friday, February 17***

@ShauniCaballero Every now and then I have to stop myself from texting someone, 'you are not who you think you are' but I remember that I've turned over a new leaf ***(Shauni Caballero, Sony Music Publishing) Friday, February 17***



@realtinab1 We're back <3 ***(Tina Barrett, S Club 7) Monday, February 13***

@lovelimmy Thinking of when I was a kid in Malaysia watching Spice Girls' performance of Who Do You Think You Are? at the BRITs... and like, I actually get to go tomorrow? To the actual BRITs. With a pop star. I could not have even imagined it back then. ***(David Lim, The Outside Organisation) Friday, February 10***

@townsendyesmate Uber driver asked me what music I was into. Did pretty well and managed to remember the name of about 2 bands I liked when I was 17 and literally nothing else despite working in and listening to music every single day of my entire life. ***(Mike Townsend, ADA) Saturday, February 11***

PHOTO: David M. Benett, Getty

RISING STAR

Meet the industry's brightest new talents...

Rob Harrison

Founder, Listen Generously
@robhsn

When and where did you get your break in the music industry?
"From the age of 13, I used MySpace to contact independent artists with my ideas for their profiles. Through that, I became a friend and confidant of Pixie Lott, who was in the process of signing with Joe Kentish at Mercury. Pixie and her family generously took me along for the ride as she released music and conquered the charts, so I was able to see pop magic unfold from the inside and was immediately hooked."

You brought FLO together in 2019, did you see their potential straight away?
"I put the band together having spent years thinking about what it would take for a girl group to feel cool and essential again. I found potential members online and auditioned them individually. After trying a few combinations, I got Stella Quaresma, Renée Downer and Jorja Douglas together. Once they'd been introduced, it turned out that they already knew of each other. Their talent, chemistry and promise were obvious the first time they sang together – it was meant to be."

They've had a brilliant start, with the BRITs Rising Star award and winning the BBC Sound Of 2023. Can they be the next big UK mainstream breakthrough?
"Absolutely. FLO are one EP in and there is already so much genuine love for what they are doing. I'm most excited for the live shows and what touring will do for them. We just put a North American tour on sale and the tickets sold out in seconds. People are inspired to see a girl group defined by its members' integrity and commitment to excellence. Those things have allowed FLO to build trust among fans, the artist community and the media at an exponential rate over the last nine months. Scaling fast feels sustainable in part because of the team around the girls, which is made up of people who care about them reaching their potential. That includes Thori Ingles who works with me, Sam Eldridge, Tayla Dhyll and the team at UROK, MNEK, vocal coach Joshua Alamu, Artists Way PR and Island Records, to name just a few."

What's the ethos behind Listen Generously and what are your ambitions for the business?
"As a management company and label, Listen Generously exists to develop artists by helping create space for them to be their absolute best, in their own lane and on their own terms. As the name suggests, listening is at the core of that. How can we help each artist to better listen to themselves, and how can we better listen to them? I want Listen Generously to help important artists to create and disseminate interesting music that people want and need. I'm also working to create a diverse and inclusive culture that is safe and nourishing for all, one that artists, executives and fans are proud to be part of. When the time is right, I'd like to expand the business beyond music, too."

Finally, if you could change one thing about the music industry, what would it be and why?
"More listening across the board. We could all benefit from tuning out the noise and really listening – to music, ourselves and others, especially those whose voices we don't often hear."

ROB'S CURRENT FAVOURITE TRACK: Raye – Ice Cream Man

"I am working to create a safe, inclusive culture for artists, executives and fans"
ROB HARRISON

ARE YOU A RISING STAR? Under 30? Making a name for yourself? Email Ben Homewood at ben.homewood@futurenet.com to appear here...

LIBIANCA

*Right now, **Libianca**'s name is reverberating around the world, thanks to her seismic viral smash **People**. Music Week meets the Minnesota-based singer to talk stardom, mental health and healing...*

At the precise moment Libianca picks up the phone to *Music Week*, her melancholy, Afrobeats-meets-R&B track People is one of the hottest songs on the planet. It's averaging more than two million global streams a day, numbers that, right now, according to Sony Music, make it the biggest streaming hit across the major's repertoire. And because Libianca is still on the rise, she can enjoy the fact that, even though People has more than 60 million plays on Spotify and she has four million TikTok likes, she's still able to visit the supermarket without getting mobbed.

"I went grocery shopping this morning, I've been putting that off for a minute now," says the 22-year-old, who grew up between Minneapolis and Cameroon, where her family is from. "I need to eat some food that is not outside food."

Libianca (who was so christened after her parents couldn't decide between Liane and Bianca) is speaking from her home in Minnesota, which she describes as "calm, the kind of place where you would go to stay off the grid".

At the moment, this is still possible for the singer, but only just.

"I'm just gonna keep testing the waters and going where I want to," she says. "But people looking at me like, 'Is she who I think she is?' is kind of funny."

And so, with her fridge restocked and a plan to make some rice later, the former The Voice US contestant sets about explaining how she came to write one of the year's biggest viral hits so far.

People is poignant and brilliant, and ever since she dropped a snippet of the track on Instagram last year, the world hasn't been able to get enough, particularly due to vulnerable lyrics that detail how she navigates depression and anxiety through her vices.

Libianca wrote and engineered the song after a 'Friendsgiving' gathering she hosted at her house left her feeling overwhelmed and locked in the bathroom in tears. She took solace in her home studio, found a beat by Mage The Producer on YouTube and put her thoughts to paper.

"There's no hidden message, what you hear is exactly what it is," she says. "And I believe every single person has felt that way at some point in their lives. Some people even messaged me when it started to blow up and told me that it felt like I was calling them out on their BS, telling them exactly what was going on. Some said they haven't ever had a conversation with a friend like that, so I think that's what made it really stick with people."

The moment that birthed the song was a result of a condition called cyclothymia, a mood disorder that causes swings of emotional highs and lows.

"It is like a less severe version of bipolar disorder," she explains. "And when I'm in my lows, that's when the best music comes out, so I've just learned to look at the bright side of things and love myself in the process."

People quickly sparked label interest, and Libianca signed a deal with UK-based Sony imprint 5K Records, helmed by British super-producer Jae5 (Burna Boy, Dave, NSG, J Hus) and his managers, 2K Management founders Moe Bah and Kilo Jalloh. An initial conversation with Jae5 was instrumental in sealing the deal and the two are set to work together soon.

Meanwhile, Libianca is gearing up to make her first EP, which is pencilled for release later this year.

"I can manipulate my vocals to do a lot of things and I like a lot of genres," she says. "My songs could come out sounding like straight R&B, soul or Afrobeats, or a mixture of all those. I also have some gospel songs in my vault and some opera stuff going on. It's a lot."

Before the EP, various remixes for People are in the works. Ayra Starr and Omah Lay feature on one, while buzz is building online where fans are championing Burna Boy, among others, as a perfect fit.

"I can't talk about any more names," Libianca says, through playfully gritted teeth before bursting into laughter. "I want [further guests] to be a surprise... But, all I can say is, people will not be disappointed."

As well as the backing of the 5K team, she also has guidance and support from her manager, M3tro, who is also her best friend and housemate. The pair run West Side Creative Agency from home, where she has two studios.

"It's a space for artists, videographers, photographers and dancers to provide resources to create and develop," she says. "They don't have to pay money for an engineer or rent studios. It just makes the whole process easier."

It's no surprise that Libianca has been able to get into the hearts and heads of listeners as she has been honing her craft as a musician for a long time. She moved from Minnesota to live in Cameroon when she was four, and it was there that her love for singing was ignited after hearing her babysitter crooning around the house. She was only little, but it made her feel so good she wanted to replicate it for herself.

By the age of 10 she had started writing songs and, after moving back to Minnesota at 13, she got involved in the choir and other music-related activities at school, before signing her first record deal aged just 16 with a local label. The deal was short-lived, but in 2021 a more mature Libianca appeared on the US version of The Voice, where she blew both the superstar coaches and TV audiences away with renditions of songs such as Doja Cat's Woman and Sza's Good Days.

It's already been quite the journey, but if you let her family tell it, Libianca was destined to be a star.

"When I broke the news about signing to 5K to my family, it was such a raw moment," she says. "It was the first time I had seen my brother cry in 10 years. He was like, 'I just knew you would do it, you are the GOAT!' I didn't know how much he actually looked up to me."

Libianca is the oldest of three siblings and her parents and sister are also elated for her. Support from her mum, who paid for all her singing and guitar lessons growing up, are a constant source of encouragement. Combined with lots of hard work, it's already paying dividends, but she wants more.

"There are 12 million monthly subscribers on my Spotify," she says before we part ways. "But there are more than eight billion people on earth, so the work doesn't stop. I'm very thankful for the amount of people I've reached with one song, and I will continue to reach even more. I have the opportunity to elevate and help heal people."

ADENIKE ADENITIRE

ESSENTIAL INFO

RELEASES: People (out now)
LABEL: 5K Records
MANAGEMENT: M3tro
WHAT THE TEAM SAY:

Moe Bah (co president, 5K Records): "Libianca is an exceptional talent with an amazing voice. People resonates in a very real way, it speaks to the soul."

Kilo Jalloh (co-president, 5K Records): "Not many would have known Libianca before People, but the next couple of months will see her really solidifying herself in the Afrobeats scene. From collaborations to more singles to performances, she will be everywhere she needs to be."

"My songs can be R&B, soul, Afrobeats or a mixture of them all, I even have some gospel in the vault"
Libianca

PHOTO: Zakes Media

THE PLAYLIST

ENNY
No More Naija Men (FAMM)

No More Naija Men elicits some of the best verses South East London rapper Enny has ever put to tape. Over percussion and brass, she dashes off lines like, '*You wanna be bad so bad and it's boring/You constantly bring up old shit and I'm yawning*.' Essential.

Contact: Ebi Sampson
ebi.sampson@august.agency

BOYGENIUS
True Blue (Interscope/Polydor)

True Blue articulates the bumps and bruises of a relationship, using a rolling, folky melody and low-key harmonies for emphasis. Julien Baker, Phoebe Bridgers and Lucy Dacus make an electric combination and, by the end, this sad-but-happy song feels euphoric.

Contact: Sophia Ikirmawi
sophia@toastpress.com

ELLIE GOULDING
Like A Saviour (Polydor)

With an all-star cast (Greg Kurstin, Ali Tamposi, Koz) and a firm focus on clubland, Ellie Goulding's Higher Than Heaven is set to light up 2023. Pleasingly, the otherworldly quality that defines her best moments also remains, shining through the low end here.

Contact: Lottie Lander
lottie.lander@s-414.com

DAUGHTER
Party (4AD)

Stereo Mind Game (out April 7) is Daughter's first studio album since 2016's Not To Disappear and, if this is what a seven year itch sounds like, more bands should try it. Party dials up the immersive quality of their indie-rock sound and is one of many bangers on an expansive new record.

Contact: Annette Lee
annettelee@4ad.com

MISS TINY
The Sound (Speedy Wunderground)

As the producer behind chart-friendly indie records by the likes of Wet Leg and Fontaines DC, Dan Carey is enjoying a purple patch. In between, he's been working on Miss Tiny with Warmduscher's Ben Romans-Hopcraft and this rickety debut single is a joy.

Contact: Dan Carson
dan@they-do.com

EVERYTHING BUT THE GIRL
Caution To The Wind (Buzzin' Fly Records)

It's been a 24-year wait for Everything But The Girl's comeback LP Fuse, which Ben Watt and Tracey Thorn began crafting in 2021. This single illustrates the freedom they found in the process, all handclaps, shifting electronics and widescreen melody.

Contact: George Cochran
george@murraychalmers.com

PHOTO: Jonathan Weiner

MEET ME @ THE ALTAR
Kool (Fueled By Ramen)

Few songs out this month nourish the soul in the way that Meet Me @ The Altar's Kool does. Built on shards of guitar and suspense, the intro soon gives way to a swirl of drums and Edith Victoria's supercharged vocals. The singer chews the '*You're so kool*' hook and spits it out, conjuring the compulsive mania of having a crush on someone. It's all finished in a little over two minutes, a blast of pop, punk and rock that leaves you breathless.

Contact: Nienke Klop nienke.klop@all-press.co.uk

Hear **THE PLAYLIST** at spotify.com/user/musicweek

TASTE MAKERS

The industry's favourite new sounds

Jodie Bryant, presenter, BBC Radio 1, BBC Introducing Sussex & Surrey/founder, Discover Monthly Live

FLO GALLOP – YOU'D NEVER KNOW

The latest release I'm excited about is a new pop tune from South East London singer/songwriter Flo Gallop. Her song You'd Never Know dropped in February and is a refreshing piece of pop with a witty twist.

The track is all about the idea of Instagram vs reality and how most of what you see online isn't as it seems. It all could be flipped on its head – the girl that posts a loved-up selfie with her boyfriend is really trying to get back at an ex who hurt her, or maybe it took four outfit changes and not liking what she saw in the mirror to finally get that photo.

I love this song because social media has the tendency to make people feel like they're not doing 'enough' and this track is a confidence booster whilst encouraging you to be kind. Like Flo sings, '*Her life isn't perfect but you'd never know*', which is a reminder that you can never be sure what's going on behind closed doors.

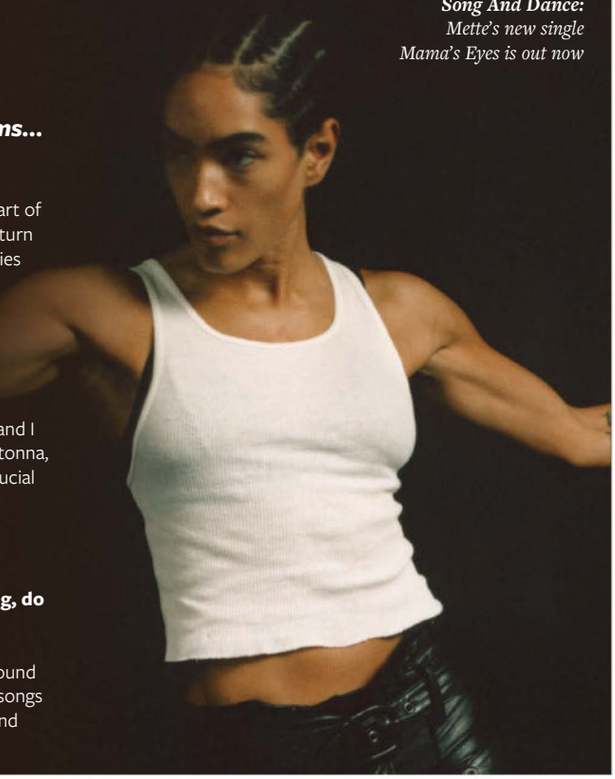
Think Lizzie McGuire meets Lily Allen in 2010 and that's Flo Gallop. I can't wait to hear more from her this year!

MAKING WAVES

THIS MONTH'S HOTTEST BRAND NEW ACT

METTE

Dance-inspired singer prepares to take over with her empowering anthems...



Song And Dance: Mette's new single Mama's Eyes is out now

Key Track: Mama's Eyes
Label: Since '93/Sony Music
Management: Something In Common
Instagram: @mettenarrative

You started as a professional dancer. What inspired you to make your own music?
"I've been drawn to music my entire life. Making Rihanna & N.E.R.D.'s Lemon video, I began to trust myself and lean into my dreams. I wanted to create worlds for my writing and voice, and it was fun to experiment with amazing producers. I had nothing to prove, and so the sound was born."

How much does dance influence your writing?
"It's natural that my music sounds like my DNA. A sticky rhythm is gold. I'm always in tune with how my body is responding. Dance music can alter a state of mind and body – it's a community, space of liberation and my favourite place on Earth!"

Your latest single Mama's Eyes is about motherhood, what drew you to this subject?
"I've spent years pursuing my dreams. I had some homesickness and I realised how crucial my upbringing was in making me what I am. I'm part of a line of persevering women and I can always turn to an inner drive. The verses flew out, memories became lyrics. I wanted it to have a sense of nostalgia and gratitude."

Mama's Eyes is a dance record, but your music also spans multiple genres...
"The hybridity of my sound is similar to my background. I come from a blend of cultures and I grew up in a somewhat polarising town [Owatonna, Minnesota]. Finding my artistic heroes was crucial for me, there's a whirlpool of influences! The soundtrack to my life is varied and I enjoy the spectrum of it all."

Finally, your music feels very empowering, do you think about that when writing?
"I believe that time in the studio is meant to empower me, and if that translates into the sound that's successful too. I intend to keep writing songs that mean something to me, to share music and continue to live and breathe it."

SYNC STORY

***Holy Spirit:** A clip from Tanqueray's latest gin campaign and (right) Gabriels*

TANQUERAY/GABRIELS

BY BEN HOMEWOOD

Considering that they wrote the initial version of Loyalty, their first track together, for a Prada advert, it was only a matter of time before Gabriels appeared in *Music Week*'s Sync Story column.

Now, the moment has arrived thanks to a spot on Tanqueray's new global campaign, which uses the band's song One And Only (which has 2.5 million Spotify streams) to soundtrack a film telling a story of gin-based good times.

Gabriels – comprised of Jacob Lusk, Ryan Hope and Ari Balouzian – are signed to Atlas Artists/Parlophone in the UK, which means Warner take care of their sync opportunities. Clearly, the cinematic quality of their sound was music to the label's ears when they first signed.

"We've been so excited to work with Gabriels from a sync perspective ever since we heard a demo of their brilliant 2021 single Love And Hate In A Different Time," says Alex Bowers, senior sync licensing manager at Warner Music. "We knew it was just a matter of time before we landed something big for them, and here we are, a global advertising sync for One And Only used within a Tanqueray gin campaign."

It's no surprise that Bowers is anticipating more to come, with the LA-based trio set to return to the spotlight when the full version of their Angels & Queens debut is released later this year.

"It's amazing to see things really picking up for Gabriels now," says Bowers. "They came fifth in BBC Radio 1's Sound of 2023 list, have supported Harry Styles on his US tour and were nominated for Best International Group at the BRITs. There will be plenty more sync deals for them along the way and we can't wait to see what comes next."

Spot: Tanqueray
Title: One And Only
Writers: Ari Balouzian, Ryan Hope, Jacob Lusk
Master: Atlas Artists/Parlophone
Publisher: Kobalt
Ad Agency: Anomaly London
Music Supervisor: Theodore
Air date: 26.12.22

"We've been so excited to work with Gabriels ever since we heard them"

Alex Bowers, Warner Music

WANT TO GET YOUR SYNC STORY IN MUSIC WEEK?
Email Ben Homewood at ben.homewood@futurenet.com for details.

KEY RELEASES

The essential albums heading your way...

MARCH 17

Lana Del Rabies Strega Beata Gilgongo
100 Gecs 10,000 Gecs Dog Show
All Time Low Tell Me I'm Alive Fueled By Ramen
Black Honey A Fistful Of Peaches Foxfive
M83 Fantasy Virgin
Now More Than Ever Creatrix Thirty Tigers
The Answer Sundowner Golden Robot/7Hz
Trampolene Rules Of Love & War Strap Originals
U2 Songs Of Surrender Island
Yves Tumor Praise A Lord Who Chews But Which Does Not Consume; (Or Simply, Hot Between Worlds) Warp

MARCH 24

Babymetal The Other One Cooking Vinyl
Depeche Mode Memento Mori Columbia
Ellie Goulding Higher Than Heaven Polydor
Fall Out Boy So Much (For) Stardust Fall Out Boy
Heartworms A Comforting Notion - EP SpeedyWunderground/PIAS
Jimin Face BigHit
Katie Melua Love & Money BMG
Kele The Flames Pt. 2 Kola/IK7
Lana Del Rey Did You Know That There's A Tunnel Under Ocean Blvd Polydor
Lemar Page In My Heart Angelic
Liturgy 93696 Thrill Jockey
Luke Combs Gettin' Old Columbia Nashville/River House
Pink Floyd The Dark Side Of The Moon – Live At Wembley 1974 (2023 Master) Parlophone
The Bouncing Souls Ten Stories High Pure Noise
The Police Greatest Hits – Reissue Polydor/UMR

MARCH 27

Tom Rasmussen Body Building Globe Town

MARCH 28

The Blaze Jungle Animal63

MARCH 31

A Certain Ratio 1982 Mute
Ad Infinitum Chapter III: Downfall Napalm
Boygenius The Record Interscope/Polydor
Bury Tomorrow The Seventh Sun Music For Nations
City And Colour The Love Still Held Me Near Still / Dine Alone
DMA'S How Many Dreams? I Oh You
Max Jury Avenues Max Jury
Neil Young, Ralph Molina, Billy Talbot & Danny Whitten All Roads Lead Home NYA/Reprise
Nothing, Nowhere. Void Eternal DCD2/Fueled By Ramen
Ryan McMullan Redesign Ryan McMullan

JESSIE WARE
That! Feels Good! is out April 28 via EMI

The Hold Steady The Price Of Progress Positive Jams
The Who The Who With Orchestra: Live At Wembley Universal

APRIL 7

Ben Gregory EpisodeTransgressive
Billie Marten Drop Cherries Fiction
Covet Catharsis Triple Crown
Daughter Stereo Mind Game 4AD
Debbie Harry KooKoo – Deluxe Chrysalis
Emma Tricca Aspirin Sun Bella Union
HMLTD The Worm Lucky Number
Linkin Park Meteora: 20th Anniv. Edition Warner
NF Hope NF Real Universal/EMI
Ruston Kelly The Weakness Rounder (Concord)
Teleman Good Time/Hard Time Moshi Moshi
Yaeji With A Hammer XL

APRIL 14

David Bowie Aladdin Sane: 50th Anniv. Parlophone
Feist Multitudes Fiction
Jonathan Bree Pre-Code Hollywood Lil' Chief
Metallica 72 Seasons Blackened/Universal
Natalie Merchant Keep Your Courage Nonesuch
Temples Exotico ATO
Wishbone Ash Argus: 50th Anniversary Box Set Madfish

APRIL 21

Alfa Mist Variables Anti-
Arielle '73 Self Release
Enter Shikari A Kiss For The Whole World So/Silva Screen
Esther Rose Safe To Run New West
Everything But The Girl Fuse Virgin
Léa Sen You Of Now, Pt. 2 Partisan
Rodrigo y Gabriela In Between Thoughts...A New World ATO
The Heavy Amen Bad Son

APRIL 28

Baba Ali Laugh Like A Bomb Memphis Industries
Champs Ride The Morning Glass BMG

Gabriels Angels & Queens – Deluxe Atlas Artists

MAISIE PETERS
The Good Witch is out June 16 via Gingerbread Man/Asylum

PHOTO: Alice Moitié

Jessie Ware That! Feels Good! EMI
Lucy Spraggan Balance CTRL
Nate Smith Nate Smith Sony
The National First Two Pages Of Frankenstein 4AD
The Orb Prism Cooking Vinyl

MAY 5

7ebra Bird Hour PNKSLM
Don Letts Outta Sync Cooking Vinyl
Drain Living Proof Epitaph
Freya Ridings Blood Orange Good Soldier / AWAL
Himalayas From Hell To Here Nettwerk
Internet Friends Dressed To Kill Icons Creating Evil Art
Shakin' Stevens Re-Set BMG
The Lemon Twigs Everything Harmony Captured Tracks
The Smashing Pumpkins ATUM Thirty Tigers

MAY 12

Moby Resound NYC Deutsche Grammophon
Overmono Good Lies XL

MAY 19

Dan Croll Fools Communion
Graham Nash Now BMG
Lewis Capaldi Broken By Desire To Be Heavenly Sent EMI
Sleep Token Take Me Back To Eden Spinefarm
Temps Party Gator Purgatory Bella Union
The Used Toxic Positivity Hassle/Big Noise

MAY 26

Clark Sus Dog Throttle

JUNE 2

Jake Shears Last Man Dancing Mute
Louise Greatest Hits Tag 8/BMG
Noel Gallagher's High Flying Birds Council Skies Sour Mash
Rival Sons Darkfighter Atlantic
The Aces I've Loved You For So Long Red Bull

JUNE 9

Jason Isbell Weathervanes Southeastern/Thirty Tigers
Keaton Henson House Party Play It Again Sam
Niall Horan The Show Capitol/UMG
Nicholas Allbrook Manganese Spinning Top
Squid O Monolith Warp
The View Exorcism Of Youth Cooking Vinyl

Tom Grennan What Ifs & Maybes Insanity/Sony

JUNE 16

Django Django Off Planet Because
Maisie Peters The Good Witch Gingerbread Man/Asylum

JUNE 22

Peter Hepworth Our Kingdom Of Summer Blue Bus Tour
Jason Mraz Mystical Magical Rhythmical Radical Ride BMG

Please email any key releases information to isabelle.nesmon@futurenet.com
A more extensive release schedule is available in the new music section on musicweek.com

Cherry-picked: *Billie Marten releases her fourth album Drop Cherries (below) via Fiction on April 7*

INCOMING

Ahead of the release of **Drop Cherries**, her rawest album yet, *Music Week* meets the **Fiction**-signed **Billie Marten** to talk trusting her voice, taking credit where it's due, and her fight against irony...

You've said that you're finally trusting your own instincts on Drop Cherries. Why do you feel it's taken until now to do that?

"I feel more comfortable releasing this album. In the past I put too much pressure on myself for my music to be something, whereas this one feels relatively relaxed and human. The general theme is comfort and a kind of settlement in yourself, which is hard to find. I'm still trying, with every album I say something like, 'I'm okay now, I've got it.' Later I'm like, 'Okay, *now* I'm there.' Trusting my voice has also been huge, I started young and I'm a woman so all of that could have been deadly. I've been relatively lucky and had musical control in the past, but stylistically things haven't always gone the way I wanted them to. I've enjoyed nitpicking over every aspect of this album and making sure it's all come together as one. There's too much irony in the music world and we need to start getting back to what we actually feel."

Why do you think there's too much irony?

"I'm sick of it, I don't know how it happened. Suddenly there was this 'lol' version of music, every press photo was ironic. I've been part of it, it happens, but I wasn't ready for the abject loss of real sentiment. It's kind of insulting to the craft of songwriting. I think if you want to say something, say it, because this kind of [ironic] music is very much going against the mindset of openness and clarity around mental health. It does the opposite of that by laughing about everything. With my album I wanted to tackle something sincere, in my own way."

This is the first time that you've officially co-produced one of your albums. How does that feel?

"With this one, I asked Dom [Monks, co-producer], 'How do you feel about me producing with you?' He had this long answer that was looking like 'No', but in the end he told me to forget everything he had just said, it was a 'Yes!' I've always been in the studio making decisions and this felt like a good time to put my stamp on it. It's a team effort, but it's important to give yourself credit sometimes. I also think we all just need to take a breath. These days, you walk in the studio with nothing and within hours you have a fully produced song, which takes away the joy of starting with nothing and slowly cultivating it into a piece. We're just slapping it down, ready to go, no hesitation. There's no room for artistry and meandering careers anymore, or that one gig from someone you've never heard of before who doesn't have the propelled version of success that happens now. You know, I would love it if we all just slowed the fuck down."

And, speaking as a young woman, how have you found your wider experience of the industry so far?

"For me, it was a unique situation, the first managers I ever had were women, who put me in touch with the lovely Fiona Bevan. And I met her really early on, probably when I was 13, when they were developing me and trying to make me into a popstar (*laughs*). So, the thing that happens, actually, [as a woman] is the whole, 'How do you look?' and 'How do you present yourself?', and your face has to be on the album cover. I have lots of male friends in the industry and they have never been asked about their image really, unless it's something that's key to them. I mean, most of the people I work with are middle-aged men, but that's just what happens when you move to Hackney and everyone's been here for 25 years. There are odd stories we could all tell, but I'm conscious of not putting the spotlight back on men, it shouldn't be 'us versus them'."

Finally, you've worked with both indie and major labels so far. How are you finding life at Fiction?

"Fiction have really surprised me. It was a decision made in lockdown, I thought post-Sony I should go independent, but things didn't quite work out in terms of what I needed. I went with Fiction after a few conversations about my experiences and they really listened. I have a small team, communication is regular and they understand where I'm coming from. There's the odd thing I have to say 'no' to but they know that. Fiction have been great."

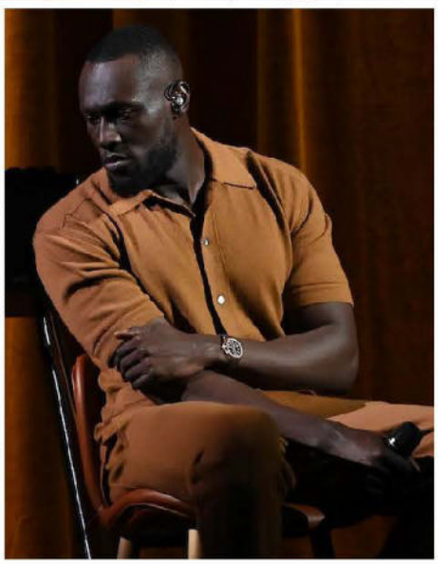
"There's too much irony in music, we need to start getting back to what we actually feel"

Billie Marten

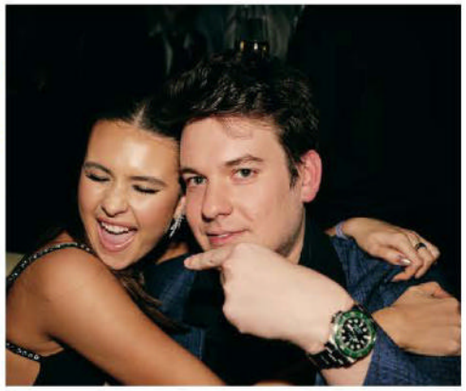
INTERVIEW: Miranda Bardsley **PHOTO:** Katie Silvester

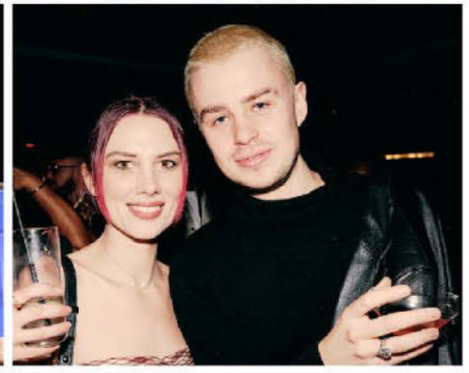
BRIT AWARDS 2023 GALLERY

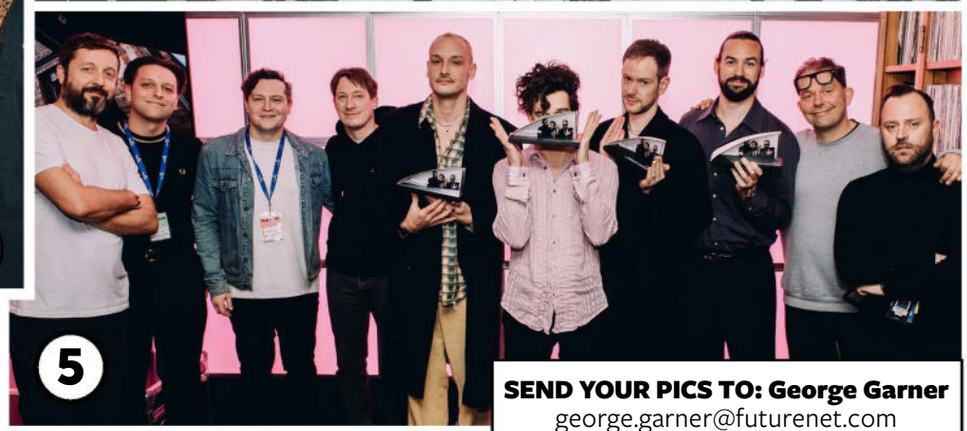
The UK – and, indeed, global – music industry was out in full force for the BRIT Awards 2023, with Harry Styles being crowned the night's top winner. Here we round up some of the very best shots and gatherings of triumphant artists and top executives at the ceremony and aftershows...



PHOTOS: JMEnternational, Universal Music UK, Sony Music UK, Warner Music UK, Reuben Bastienne







HOTSHOTS

1. S Club Heaven S Club 7 announced their grand reunion at the Soho Hotel. They are pictured here alongside the XIX Management, Universal, DawBell and SJM Concerts teams. (Photo: Dave Hogan). **2. Dinner Time** YouTube's Legacy Dinner took place at The House of KOKO. Pictured are (*L-R*): YouTube's Dan Chalmers and Lizzie Dickson, Trevor Nelson, plus YouTube's Tuma Basa, Alison Lomax and Lyor Cohen. (Photo: Zek Snaps). **3. Feel the Burns** Sony Music artist Cat Burns visited students at Harris Academy Greenwich – the first UK school to be awarded an international music grant run by Sony Music and the Fender Play Foundation. (Photo: Nici Eberl). **4. All hands on Decca** Decca put on a brilliant new artist showcase at The Outernet. Pictured are (*far left and far right*) co-presidents Tom Lewis and Laura Monks, with rising stars Christy, Ellie Dixon, Sans Soucis and Victor Ray. (Photo: Sophie Harrow). **5. Win-tering** The O2 presented The 1975 with a special award to mark their 10th show at the venue. (Photo: Jordan Hughes). **6. Manage this** The MMF celebrated its fifth year of the Accelerator Programme for Music Managers – with the 2023 launch hosted at the YouTube offices. Pictured are **(a)** Dan Chalmers (YouTube Music EMEA), Anneliese Harmon (MMF), Annabella Coldrick (MMF), Gemma Cropper (Google), Maddy Smith (YouTube Music), Paul Bonham (MMF). **(b)** The 2023 Accelerator participants. (Photos: Paul Hampartsoumian). **7. Bring the Noise** The first PRS Presents of 2023 saw standout performances from UK breakthrough talent. Pictured are Noisy with Michelle Escoffery (PRS Members' Council), Andrea Czapary Martin (PRS For Music) and Joe Frankland (PRS Foundation at PRS Presents). (Photo: Katie McLellan-Salisbury/PRS For Music). **8. Icon-oclasts** Rising US artist Luke Elliot signed with Icons Creating Evil Art and will release his third album Let 'Em All Talk in May 2023. (Photo: Klara Fowler)

SEND YOUR PICS TO: George Garner
george.garner@futurenet.com

Music Week AWARDS 2023

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Gelfand, Rennert & Feldman

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Hentons

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A&R AWARD (SPONSORED BY BPI)

Atlantic Records

Columbia Records

EMI Records

Island Records

Kobalt Music Publishing

Parlophone Records

Polydor Records

RCA Label Group/ Since '93

Sony Music Publishing

Universal Music Publishing Group

Warner Chappell Music UK

Warner Records

ARTIST MARKETING CAMPAIGN

Andrea, Matteo & Virginia Bocelli, Decca

Bad Boy Chiller Crew, Relentless

Cat Burns, Since '93/ RCA

Charli XCX, Atlantic

Eliza Rose, Warner Records

Florence + The Machine, Polydor

Harry Styles, Columbia

Rina Sawayama, Dirty Hit

Sam Ryder, Parlophone

Stormzy, 0207 Def Jam

Taylor Swift, EMI

Yard Act, Island

CATALOGUE MARKETING CAMPAIGN

ABBA, Universal Music Recordings/Polar Music

The Beatles, Universal Music Recordings

David Bowie, Rhino/ Warner Music

Coldplay, Warner Global Catalogue/Parlophone

George Michael, Sony Music CG

Lee 'Scratch' Perry, BMG/Trojan Records

Life Moves Pretty Fast: The John Hughes Mixtapes, Demon Music Group

Steps – Platinum Collection, Sony Music

FESTIVAL OF THE YEAR

Bluedot

BST Hyde Park

Creamfields

End Of The Road

Liverpool Sound City

Reading & Leeds Festival

Southbank Centre: Grace Jones' Meltdown

Standon Calling

Tramlines

TRNSMT Festival

Wireless Festival

GRASSROOTS VENUE: SPIRIT OF THE SCENE – PUBLIC VOTED (SUPPORTED BY MUSIC VENUE TRUST)

Boileroom, Guildford

Brudenell Social Club, Leeds

Dubrek Studios, Derby

The Globe, Newcastle

King Tut's Wah Wah Hut, Glasgow

Leadmill, Sheffield

Le Pub, Newport

Night & Day Café, Manchester

Trinity Centre, Bristol

Windmill, Brixton

INDEPENDENT PUBLISHER OF THE YEAR (SPONSORED BY PRS)

Concord Music Publishing

Defected

Downtown

Manners McDade

Peermusic

Phrased Differently

Reservoir

Sentric Music Group

Stellar Songs/Tim & Danny Music

Tileyard Music

Wise Music Group

INDEPENDENT RECORD COMPANY

Because Music

Concord Label Group

Dead Oceans

Defected

Dirty Hit

Domino

Earache

Marshall

Modern Sky

Partisan

Perfect Havoc

Play it Again Sam

INTERNATIONAL MARKETING TEAM OF THE YEAR

BMG UK

Partisan

PIAS

Sony Music Entertainment UK

Universal Music UK

Warner Music UK

LABEL/ARTIST SERVICES

Absolute Label Services

ADA UK

AWAL

Believe

Cooking Vinyl

Ditto Music

FUGA

Ingrooves Music Group

[Integral] UK

The Orchard

Virgin Music

LIVE MUSIC AGENCY

ATC Live

CAA

Mother Artists

Primary Talent International

Pure Represents

UTA

Wasserman Music

WME

X-Ray Touring

LIVE MUSIC PROMOTER

AEG Presents UK

DHP Family

FKP Scorpio

Kilimanjaro Live

Live Nation Music UK

Senbla

SJM Concerts

MANAGER OF THE YEAR

Michael Adex, NQ

Emma Greengrass/ Ian McAndrew, Wildlife Entertainment

Ben Mawson/Ed Millett, TaP Music

David Furnish/ Rachael Paley, Rocket Entertainment

Rob Harrison, Listen Generously

Ryan Lofthouse, Closer Artists

Sandy Abuah/Dion Sincere Lizzy/Markhenry Nwachukwu, TruTribe

Kate Hardwick/Sam Eldridge/Roy Eldridge, UROK Management

David May, Fifteen 04

Whitney Asomani/Matt Johnson

Jamie Oborne, All On Red Management

MUSIC & BRAND PARTNERSHIP

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SOFT FOCUS

The second coming of **Arlo Parks** brings cause for celebration, not just because a bona fide UK breakthrough success is about to return, but because she does so with a plan to make the industry a better place for artists. With her candid new album **My Soft Machine** on the horizon, *Music Week* joins the **Mercury Prize**-winning indie star, plus **Beatnik Creative** and **Transgressive Records**, to talk mental health, breaking big and making a difference...

WORDS: ANNA FIELDING **PHOTOS:** KOURY ANGELO

"I want to be here a long time, and to do that you need to take care of yourself"
ARLO PARKS

Soft skills: *Arlo Parks, photographed for Music Week in Los Angeles, February 2023*

“If I could tell the industry one thing, it’s that it’s not all about one moment, artist careers are a slow bloom”
ARLO PARKS

For Arlo Parks, music is all about intimacy. She wants to get inside your head, to show you her diary entries. Never intrusive, always thoughtful, but *right there*.

"There's a gentleness to the way I sing," she says. "And when I approach the mix, I always want it to sound like I'm sitting right beside you. I want it to feel like it's so close that you're almost part of the band, it's that warm, that enveloping."

It was that warmth and closeness that made her first album, January 2021's Mercury Prize winner and BRIT and Grammy nominee Collapsed In Sunbeams, stand out during the weird chill of lockdown. Parks' voice provided company at a time when companionship was in short supply.

To pull this off without becoming cloying was a feat and Arlo Parks was rightly recognised for her talent and skill. Collapsed In Sunbeams has 81,340 sales to date, according to the Official Charts Company, and debuted No.3 in the UK. While it proved something of a coronation (Parks also went on to win Best New Artist at the 2021 BRITs and the BMI's Impact Award) the industry knew what was coming. In 2020, Parks was named BBC Introducing Artist Of The Year, was longlisted on the Sound Of 2020 poll and picked up the AIM One To Watch award, having previously been nominated in 2019.

It turned into a success story young artists dream of. She had credibility, critical acclaim and just the right amount of pop accessibility, as her achievements since 2021 prove. Not many artists could excel as a guest presenter on BBC Radio 6 Music, open for Harry Styles and Billie Eilish and be chosen by the BBC to read a bedtime story for CBeebies.

In support of her debut, Parks toured hard for almost 18 months. She was everywhere. Until, suddenly, she wasn't. In September last year, Parks cancelled a string of American tour dates, citing the fact that her mental health had "deteriorated to a debilitating place".

"I just knew, with every cell in my body, that I needed a break," she says, pointing out that, when she did cancel, "everybody rallied around me." That included her friends, as you might expect, but her team too. She also received messages from other artists.

"Sam Fender and Wet Leg reached out as well as some other artists who haven't cancelled shows, but probably really should have at one or two points," she says.

Five months on, Parks is in an infinitely more positive place, ready to return with her vividly brilliant second album, My Soft Machine, out on May 26 via Transgressive. She's living happily in Los Angeles where she has "a pod" of friends and is in a relationship.

"I've lived here for a year now, and I love it," she says, settling back to talk to *Music Week* from her record label's US office. Her hair is bright red and cut short. The sun filters in through the window and glints off her silver necklaces, one made by a jewellery designer friend, the other a gift from her partner, singer and rapper Ashnikko, who is signed to Parlophone.

"It's just a random bunny in a strawberry," Parks says, displaying the pendant. "I don't actually know where she got it."

And then she smiles, making abundantly clear just how content she is in California. Arlo Parks' LA isn't the smog-filled city of Hollywood hopefuls and broken dreams. Her Los Angeles is a softer, cooler version. One where she hikes in the canyons, enjoys getting barbecue in Koreatown, eats breakfast "at one of a million spots" and reads Joan Didion's essays about the heady swirl of the city in the '60s and '70s.

"I've found a place to come back to," she says. "I move around so much, but I can come here and spend time by the water or in the desert or the mountains. And there are so many shows going on, because everyone plays LA. Everyone who visits here should go to a show and absorb the music. The pace of life is a little slower, you can immerse yourself in it. And, as a creative person, the number of writers and sculptors and producers and musicians here is really inspiring."

Parks, real name Anaïs Oluwatoyin Estelle Marinho, nickname Isa, was born and raised in West London. Now 22, her time in LA is the first time she has ever lived outside of the UK capital.

"London is where I'm from, where I'm comfortable, I will always know the pockets of town that I love," she says. "But LA is an adventure, the first time I've had a city unfold in front of me. I've had to figure my way around, find a community, where I feel comfortable."

One member of her new friendship group is Phoebe Bridgers, who is the only featured artist on My Soft Machine, adding vocals to the lullaby-like Pegasus. Their managers, Darin Harmon and Ali Raymond, both work with Blue Raincoat Music, but the pair first met at BBC Radio 1.

"We did the Piano Sessions together," Parks recalls. "I played piano and sang harmonies and Phoebe sang Fake Plastic Trees and Kyoto and we just sort of tried to be friends from that point onwards. We sang together at Coachella and Glastonbury, too. Her voice is one-of-a-kind and as a human being she's the most funny, kind, sweet and gentle person I know."

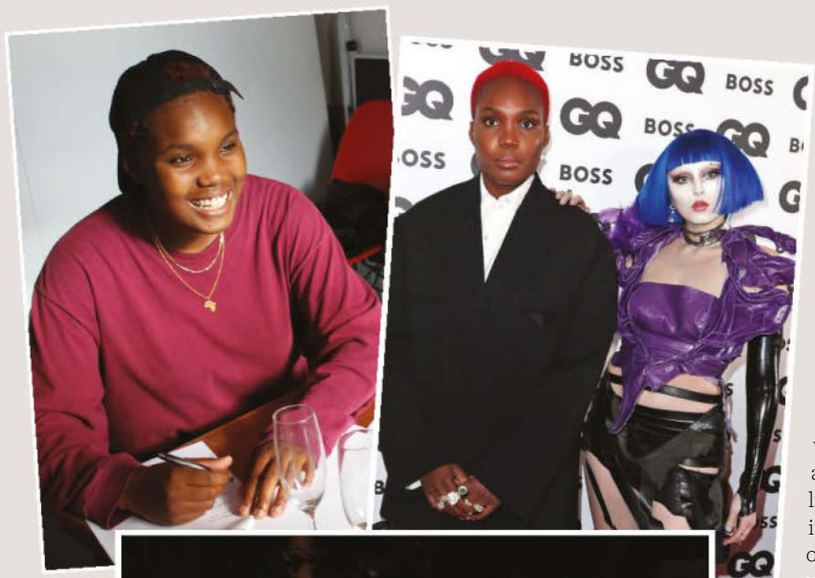
Parks spent Halloween at Bridgers' house, fully embracing America's love for the holiday.

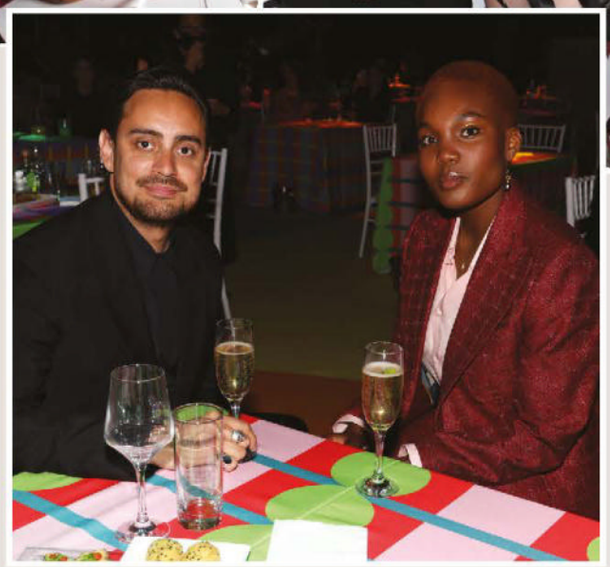
"My housemate and I went as the guys from Brokeback Mountain, in full cowboy gear," she says, starting to giggle. "I was Jack, Jake Gyllenhaal's part, and my housemate was [Ennis, played by] Heath Ledger. We did all the poses, the looking down from the poster. The 'I wish I could quit you' scene. It was a good party."

By the time Halloween rolls around again, Parks will have been as far as Tokyo and Seoul on tour, and her London homecoming at the Eventim Apollo on September 28 will be in the rearview mirror. As we talk, the sense of the promo machine cranking into gear again is inescapable, only now, Parks has a plan if things get tough.

"It's about building in rest and then protecting it, just as you would a really important interview or moment in the diary," she says. "Including that rest as part of the work, cordoning off time to be in nature and doing it in a way that's part of your routine, rather than reactive when you're already extremely exhausted. Also, I am just figuring out what makes me happy on the road, whether it's exercising, or finding a national park between the cities and going there. To leave time for living, even on the road."

As we delve deeper into her new album, Parks suggests that its 12 songs are her most important yet, the product of knowing how it feels to get lost in an endless loop on the industry's rollercoaster.





Parks life: *(Clockwise from top left) Arlo Parks signs her deal with Transgressive in 2019, with Ashnikko at the GQ Awards last year, with manager Ali Raymond at The BRIT Awards in 2021, where she won Best New Artist*

"Arlo turned down five major deals, but it was the best decision, her success can be an example to other indies"
ALI RAYMOND BEATNIK CREATIVE

PHOTOS: David M. Benett, JMEnternational, Getty Images

My Soft Machine is an ambitious album that achieves its goals. It moves through genres with the ease of a person flicking through vinyl in a record store. About an hour before her *Music Week* interview, Parks had been in LA's famous Amoeba Records, choosing albums for their What's In My Bag feature.

She chose a wide variety, from Arthur Russell side projects to "classics like My Bloody Valentine and Deftones".

Parks says she would file her own work in the shop's alternative section, "because it's an umbrella that encompasses so much, it could be a Frank Ocean record, or Solange".

Parks' taste is kaleidoscopic, pulling in influences from Vietnamese-American writer Ocean Vuong and Polish poet Olga Tokarczuk, to British filmmaker Joanna Hogg (it's a line from Hogg's film The Souvenir that gives My Soft Machine its title).

"I needed to take time and let everything come together," she says. "There's actually something Ocean Vuong wrote about his mother making fish sauce and having to let the anchovies stew and disintegrate and not being able to rush it, that it had to be a gradual dissolving."

The album was recorded between London, New York and LA, with the exception of Dog Rose, a song about new love that Parks recorded alone in a hotel room in Toronto. Working with producers including Ariel Rechtshaid, Buddy Ross, Paul Epworth and Romil Hemnani ("people who had played a part in making things that mean so much to me"), she approached My Soft Machine with one driving ambition.

"I wanted to be even more brave than I was on the first record," she says. "I wanted to really peel open a couple more layers and speak on the world through my lens, so there was a sense of being less character-driven and it being more about me and what I'd seen and lived. Three of the songs started as demos that I made in my bedroom or on the road and that takes bravery, like, 'Okay, I'm capable enough to put out a song that is just me.'"

Her musical references on the record range from enigmatic XL act Jai Paul and the pristine electro sound of Hurts, to the likes of the Pixies and Gerard Way.

"I wanted those references to show a lot more," she says. "So I took time to fill my cup and listen to a lot of music, read a lot, watch a lot of films and also hone my production abilities so that I could contribute in that way."

Transgressive, who signed Parks in 2019, were happy to facilitate.

"One of Arlo's greatest qualities is her ever-growing taste," says A&R manager Mike Harounoff. "She has a natural ability to tune into all sorts of genres and find the elements that feel most true to her, so it's a fascinating and compelling process for all of us. Working alongside her in the creation of the records means crate-digging and recontextualising music for her palette."

Her gradual process also led Parks to look inwards. Collapsed In Sunbeams was a thoughtful record, covering relationships and mental health. But many of the songs concern other people, from character studies, like Eugene and Caroline, to those addressed to others – early single Black Dog speaks *to* the person with depression, not *for* them. My Soft Machine is even bolder and more personal.

Lyrical highlights include red raw lines such as, *'Almost everyone that I love has been abused and I am included'* from skittering opener Bruiseless, while relief comes when Parks muses, *'Without you, I'm devastated/Now I just wanna eat cake in a room with a view'* over gentle production on Room (Red Wings).

"It came from poring over my journals, thinking about stories I wanted to tell, about the things I hadn't quite processed or songs I'd always wanted to make but hadn't found the words for," she says. "I'm attracted to artists who are singular and have a specific voice. You can tell when it's a Joan Didion essay or a Nile Rodgers bassline or a Pharrell beat. There's a sense of having an individual stamp on things and there's bravery that comes with that, of setting off on your own journey, out into the void. I was talking to a friend about it, saying that the urge to create must be like the urge a bird has to migrate, something inside just carries you."

My Soft Machine, however, is an album that necessarily started in a different place. She wrote Collapsed In Sunbeams as a relative unknown, with just two EPs, Super Sad Generation and Sophie, under her belt. But because of her success, My Soft Machine will gain a great deal of attention and analysis. Is that difficult for something that feels so personal?

"I feel like I'm baring a part of myself, but there's so much beauty in that," she says. "And so there's a sense of excitement as well as this sense of fear. But I suppose that's as always, because when I'm making the songs, I'm not thinking about who may listen to them or the fact that I'm putting myself out into the world, it's still very much a private, internal process... I really worked hard to try and carve out a different path from what people would have expected. It doesn't feel like Collapsed In Sunbeams Part Two. It feels like its own chapter, which I worked really hard to do."

Parks' support network offered constant support in the background. Both the team at Transgressive and manager Ali Raymond emphasise the personal connection they have with their artist.

"Sometimes management can lack that personal touch," says Raymond, who has been with Parks since she was in her late teens. "Isa was the youngest artist I've ever worked with. I'd never worked with a woman of that age, I'd never worked with a Black artist and I'd never worked with a queer artist. We are a collaborative

Arlo and behold: *(Top) Arlo Parks on the cover of Music Week with Moses Boyd in 2020, (bottom) the My Soft Machine sleeve and (right) Parks plays Austin City Limits Festival in October last year*

ROLE CALL
MEET TEAM ARLO PARKS

Management: Ali Raymond (Beatnik Creative)
Label: Transgressive
Directors: Toby L, Tim Dellow, Lilas Bourboulon
A&R: Mike Harounoff
Marketing: Hayley Absalom
Digital Marketing: Tom Hoare (PIAS)
Publisher: Young/Sony Music Publishing
Agent: Steve Nickolls (UTA)
US Agents: Sam Kirby, Christian Bernhardt, Zoe Williamson (UTA)
Print & Online Press: Sarah Richardson (All Stripes)
Radio: Brad Hunner (Radar Plugging)
TV: Ruth Emery (Yes Please)
Creative Director: Clare Gillen
Worldwide Marketing & Distribution: PIAS

> "I wanted to be even braver than before on this album and really peel back the layers"
>
> **ARLO PARKS**

partnership and, in essence, I helped her build Arlo Parks, so we have to be comfortable enough to have some really serious discussions. I really believe being honest with someone shows the utmost respect for their craft and who they are."

Raymond adds that he has "learned a lot about empathy and inclusion" from Parks and is in awe of her generation.

"They're absolutely fantastic," he says. "And I think they lead the way in how we should treat each other as humans."

Raymond also believes that Parks' independent success can be a blueprint for both labels and artists alike.

"She turned down five major label record deals to sign to an indie which, at the time, could have been seen as quite a gamble," he says. "But it was the best choice for her, we needed to have space to make the record that she wanted to and not be rushed or make decisions that were based on a commercial choice. I think working within indies gives you that much more than the majors. Hopefully, our success can be an inspiration to other indies, it shows that with a lot of perseverance, love, determination and self-care, you can really achieve unlimited heights. It's about surrounding yourself with people that believe in you, and showing determination."

Transgressive co-founder Toby L is similarly proud of what the team has achieved, and promises much more to come.

"When we first signed Arlo we all agreed that we wanted the music to reach as many people as possible without limits," he says. "And we have picked up exactly where Collapsed In Sunbeams left off. [Lead single] Weightless has been Arlo's fastest-streaming, highest-rotation single to date internationally and we have plans for dynamic creative to bring the album to life in a physical sense, but we don't require any gimmicks. This is real, affecting music delivered by one of our generation's greatest voices, and it's our mission to present it to as many people as possible with grace, purpose and zero dilution."

PHOTOS: Erika Goldring, Getty

“I’ve grown in confidence, I’m more settled in my skin and less anxious now”
ARLO PARKS

Arlo Parks is frequently tagged as the voice of a generation. In conversation, she is the kind of smart and emotionally intelligent young person that PhD supervisors would fight for. As an artist, her openness has endeared her to Gen Z.

It is always unfair to make one artist a symbol of an entire time, but Parks' journey does point to a subtle shift in the music industry. These days words like compassion, or even morality, are more likely to come up. Nonetheless, pulling tour dates can't have been an easy decision.

In the end, Parks says she "felt really safe in my decision, the response was so compassionate".

Having had time to consider her choice, she feels vindicated.

"You know, I want a long career," she says. "And in order to maintain that you need to take steps to take care of yourself. There's always this sense of wanting to maintain the momentum, that you have to keep riding the wave. And when things start to happen it can be really exciting and tempting to do too much. But I think it's important to remember the humanity in every artist and to remember that everyone sometimes needs to be at home with the people they love."

Hype machine: *(Clockwise from top left) Arlo Parks at the AIM Awards in 2021, celebrating her Mercury Prize win, with Finneas at the Grammys in 2022 and sharing a moment with Phoebe Bridgers on stage at Coachella*

These ideas are reflected explicitly on My Soft Machine.

"I think the line people might pick up on is one from Pegasus," she says. "*'I got the red eye just to be near, because my head eats me alive/You're making sure I'm eating/I call my mother just to tell her that I'm happy.'* I think there's just so much in that. It captures what a transitional stage in my life I was at, in terms of always being on a plane and thrown from one side of the world to another, but also just how important being around good people, being grounded and being seen is, and how that can just lift you out of really dark spots."

Transgressive's Mike Harounoff says the team is proud of Parks.

"She shares the rough and smooth with us all and we will always have her back," he says. "In regards to the industry, it does seem it's refining its processes to be intuitive to the artists that it works with, and no doubt that will continue as time goes on. Artists deserve to be happy, it's the most important thing we can support them with."

Ali Raymond backs up his point emphatically.

"You have a duty of care, you have to be there to catch your artists," he says. "It comes down to communication. You have to listen to their ambitions and understand how they want to push themselves, but you also have to have the kind of relationship where you can say no. Because sometimes ambitious artists don't see limits. Arlo is an incredibly hard-working person and she would work herself to the bone if no one told her to stop... When I think about artists like Mac Miller or Amy Winehouse, I can't help but sometimes put myself in the manager's position and think about how it feels to get a call saying something horrible has happened. Arlo and I are close and she's vocal about her own limits, so we're able to put strategies in place."

Alongside strategy, there's also a mindful element.

"It's about mentality," says Raymond. "There's the idea with emerging artists that you must take every opportunity because otherwise it could be detrimental to your career. But, actually, it's having the self-belief and the self-awareness to know opportunities will come again. The industry is a marathon, not a sprint."

Parks is feeling optimistic on the subject of mental health in music.

"I would like to think the industry is becoming more compassionate," she says. "I feel that everyone is looking out for one another, encouraging one another to take breaks. And, at least in my group of friends, there's a sense of artists lifting one another up. If I could tell the industry one thing, it's that we have to get over the idea that there's just one moment... A lot of the artists that I love, their careers have been a slow bloom."

And even though that description doesn't quite suit her own ascent, Parks feels the benefit of the break she's had, where time has moved a little slower.

"I feel I've grown in confidence between these two albums," she says. "I'm a little bit older and more sure of what I want sonically. I'm more settled in my skin, less anxious about all of it because it doesn't feel as new. Now, I understand the process. Each record will be different, but it's less daunting."

Album three is already at the conceptual stage, and Parks plans to spend the afternoon in the studio after we part ways.

"Creating is a constant with me," she says. "I mean, I have no promises about when things will appear, but I am creating."

She is also keen to collaborate more, saying that working with others allows her to find new paths.

"I love freaking out in the studio and being with people who are as excited by music as I am," she says.

She's also keen to explore other artistic avenues.

"I would love to delve into other sides of my artistic self," she says, eyes shining with excitement. "Maybe that would be writing a novel, or something in the film sphere, like acting. I would really love to broaden my horizons."

As a lyricist, Parks is a sensualist, attuned to the sounds, smells and colours of the world, blue ink, red carnations, sky the shade of dog roses. Her poetry can be in the small moments, in a lover feeding you cheese, or drinking mescal for your brother's birthday. She's trying to appreciate this in her life now, too.

"The other day, it was so simple, it was just me driving," she says. "You get this thing in California where you'll be hidden by a mountain and then just turn a corner... It was the most gorgeous expanse of mountains. And the sun was setting and it was all pink and orange. And it really moved me."

Another author she enjoyed while making My Soft Machine is the US poet Mary Oliver, whose writing shares a similar sensibility when it comes to the joy in small moments. Parks has talked about how finding a copy of the collection Devotions on the studio sofa "felt like a sign". She has shared Oliver's poems on her social media, including The Summer Day, which contains the line, "Tell me, what is it that you plan to do with your one wild and precious life?"

What, we ask, does Parks plan for hers, beyond My Soft Machine?

"I want to pay attention and be astonished," she smiles. "To be curious and have my eyes and my heart open for the rest of my life."

> "Arlo makes real, affecting music and it's our mission to present it to as many people as possible"
>
> TOBY L TRANSGRESSIVE

PHOTOS: David M Benett, Dave J Hogan, Scott Dudelson, Johnny Nuñez, Getty Images

THE Music Week INTERVIEW

ED HOWARD & BRIONY TURNER

Atlantic co-presidents **Ed Howard** and **Briony Turner** are on a hot streak, as proven by their label winning Record Company Of The Year at the **Music Week Awards** in 2022. Just over three years into their tenure, *Music Week* meets the long-serving Warner pair to discuss their artist-first revolution, the state of UK talent and why, for these two executives, life at the top of a major label will never, ever be boring...

WORDS: JAMES HANLEY **PHOTOS:** BEN LISTER

Briony Turner and Ed Howard are part of the furniture at Atlantic Records UK – and they have the hit records, trophy haul and Bennifer-style name-blend to prove it.

"Austin [Daboh, Atlantic EVP] came up to us and said, 'I can't believe that no one's called you Bred yet,'" chuckles Turner. "We were like, 'Oh my god!'"

"Bred" have shared the load as Atlantic co-presidents for just over three years now. Together, the Warner Music lifers oversee a roster including Ed Sheeran, Lizzo, Paramore, Charli XCX, Tion Wayne, Anne-Marie, Bruno Mars, KSI, Joel Corry, Paolo Nutini, Cardi B, Kojey Radical, Maisie Peters and Mahalia.

Turner, who joined the label in 2009, was upped from co-head of A&R, while Howard was previously MD of Atlantic UK imprint Asylum Records UK, which he joined upon its inception 12 years earlier.

"In terms of our Atlantic and Warner Music journey, we have grown up together, which is a huge benefit," muses Turner. "Often when people come in to label president partnerships, they don't know each other so they have to make up a lot of common ground and forge relationships quickly. But when you've come through the same company with similar experiences, that's immensely bonding. It gives you a great knowledge of how the other person works, which is super helpful."

Strangely enough, 2022 was the duo's first full year of working together IRL, as Turner was on maternity leave when they were appointed, then the pandemic hit.

"We often say we don't know how anybody could do this on their own," offers Howard, who hints that Turner's exuberance complements his more reserved nature.

"I overthink everything [whereas] Briony doesn't sweat the small stuff," he adds. "I'm a bit serious and she's really fun."

Turner is shaken but not stirred by Howard's self-assessment.

"It's kind of bullshit," she laughs. "Someone once described Ed to me as the James Bond of the music industry. And I think that sums him up because he's super-charming and cuts a dashing silhouette in a suit. But he's also a secret assassin – metaphorically speaking, I mean!"

Atlantic UK was officially box office last year, coming out on top in the domestic streaming market for UK repertoire less than 12 months old in 2022 – the fourth straight year it had led the way in the metric – and winning the Music Week Award for Record Company Of The Year, not to mention Promotions Team Of The Year. Turner remembers the Awards as "a lovely moment of recognition".

"It was a nice moment to validate our partnership and our senior team, the artists and the work that we've done, so we were overjoyed," she says. "I feel like we've had successes in many different measures as well, which is really cool. Because, of course, for what we do it's about chart position and commercial results, but it's also about building culture and developing the breadth of the roster."

The firm's "artist-first" philosophy has become an Atlantic watchword, but Turner makes a compelling argument that there is substance behind the slogan.

"Someone once said to me, 'We've got two ears and one mouth for a reason, Briony,' I was probably interrupting them at the time," she chortles. "And it's true, so we see ourselves as in the artist business and each artist is completely unique in their makeup. We need to listen to what it is that they want and what they require from us. That is paramount to a healthy relationship and ultimately our success."

Some of their newest stars are living proof of that ethos, starting with Fred Again.., who released three albums in 18 months as part of his Actual Life project.

"When we started out a few years ago with Fred, not many artists were releasing at such volume, but it was really important to Fred and his managers," says Turner. "We totally got on board and backed this philosophy. It was music to our ears, actually. When we started the Actual Life campaign, we did many single drops and now we're reaping the rewards of that approach."

Likewise, Maisie Peters' prolificacy is emblematic of the company culture Turner and Howard have sought to instil.

"She understands the power and strength that comes from nurturing her community of superfans, and we have backed her and Bobby [Havens, manager] with that consistently along the journey," adds Turner. "Most recently, she released three singles in between album cycles, and we're really seeing the benefit of how that's pushed the awareness as we are launching into her second album campaign."

Howard cites Charli XCX, who secured her first No.1 album with 2022's Crash (44,286 sales, OCC), as another shining example of "an artist who's led the way and taught us where she wanted to take her career".

"She forced us, in the most healthy, positive way, to evolve and change," he says.

"We're committed to being the best partners possible for our artists, but also somewhere that people really love to work," stresses Turner.

Their accomplishments are all the more laudable given the baptism of fire that greeted them when ascending to the top of Atlantic UK. They succeeded Ben Cook, who quit in October 2019 amidst controversy surrounding his decision to dress as a member of Run DMC at a party in 2012. "I recognise my appearance was offensive and I made a terrible mistake," Cook said in his exit statement. Howard and Turner credit the wider Warner family with easing the transition.

"We were very well supported and we had a continuity and knowledge of the company that we work for," nods Turner. "[Warner Music UK CEO] Tony Harlow started at the same time as us and it was an interesting time because we were both

"We've been doing this job for three years, now we want to take things to the next level"

BRIONY TURNER

Presidents select: *Ed Howard and Briony Turner photographed for Music Week at Warner Music in London, February 2023*

"We're hopeful the UK still has a really important role to play globally in terms of bringing meaningful artists to the fore"

ED HOWARD

new to the job. We were immensely supported – and we had each other."

"That infrastructure and support network really got us through," agrees Howard.

Upon their appointments, Harlow declared the duo's qualities to be in keeping with Atlantic's tradition of "A&R-driven, independent-spirited leaders". The label turns 75 this year, but Howard sees living up to the history of the fabled Atlantic Records name as more of a privilege than a pressure.

"It's a massive inspiration," he asserts. "This team are the stewards of this amazing 75-year legacy and some of the most precious artists that have ever existed."

"We care immensely about the label and its heritage," adds Turner. "But while there's the weight of that responsibility, it's a huge honour to do this job and we're very well supported. Tony's an amazing boss; we've worked with Max [Lousada, Warner CEO recorded music] for years and years; and Julie [Greenwald, Atlantic Music Group chairman & CEO] and Craig [Kallman, chairman and CEO] continue to be massively supportive."

The co-presidents also speak warmly of the Atlantic UK team, namechecking the aforementioned Austin Daboh (*see p42*) alongside Damian Christian (MD/president of promotions, *see p44*), Fay Hoyte and Sam Spencer (marketing directors), Will Beardmore (digital director), Luke Tipping (creative director) and general manager Liz Goodwin (*see p43*).

"By design, it's a mix of people who have been at labels for some time and newer energy from outside the label ecosystem," explains Howard.

For a full overview of where Atlantic is at in 2023, *Music Week* grills the dynamic duo on topics including breaking talent, the state of A&R and the label's *other* Ed...

Trophy haul: *Team Atlantic celebrate their Music Week Awards win last year*

PHOTO: Will Ireland

First up, what are the benefits of being co-presidents at a major?

Ed Howard: "It's a relevant question in today's industry [because of] mental health. I wouldn't want to do this job and I don't think I could do this job effectively without Briony and everything that she brings to it."

Briony Turner: "We're mates, but I'm also fortunate because Ed is one of the cleverest, smartest people that I know. It's this natural intelligence mixed with his incredible musicality, and also his business acumen and work ethic, to the point where I started to call him 'Edit' because he will go in and in and in on the detail."

How do you split the workload?

BT: "We talk to each other daily about everything that's live in our world. We literally split the roster in two and Ed takes one side and I take the other. But we're in daily communication about pretty much everything across all of the campaigns."

EH: "We try and divide [depending on who has the longest] relationship with a certain artist, so there's a leader on a particular campaign and the other is playing a supporting role. It's pretty harmonious, maybe to a fault?"

BT: "Maybe to a fault, yeah! We don't disagree much, maybe we should? We take the piss out of each other a fair amount, but we're pretty aligned. We challenge each other, but I think it's important to have a partnership where you make each other think twice. Checks and balances get better results, and that's your end goal."

EH: "100%. And also, in the pre-signing process, your super skill of..."

BT: "Being obsessive?"

EH: "Yeah, I think you are obsessed with new music and that's why you're so good at your job. We discuss the merits of an individual artist, their team and so on and challenge ourselves by asking, 'Have they got what it takes to cut through?'"

How important was last year in terms of being able to work together IRL?

EH: "With the return of live music, it was a reset in so many ways."

BT: "I'm such a fan of being in the office and having that spontaneity with the team. Last year felt brilliant, we were nominated for awards across the board, which was awesome. We signed brilliant artists that we're very excited about, many of whom are at very different stages in their career. We have KSI with [manager] Mams Taylor, Hannah Grae with Locomotion, Goddard with Hal Hudson, Riton with Dan Stacey, and also a phenomenal girl band [working title: Needanamebro] we're developing alongside Modest. It was a fertile year with clear highlights, including the highest market share for domestic streaming and the dominance in that space; two No.1 albums with Paolo Nutini and Charli XCX, a No.4 with Fred Again..; and 10 weeks at No.1 across the singles and albums charts in 2022, so a bunch of fantastic results."

So where does Atlantic fit into the wider music world right now? Would you say the label is right at the top?

EH: "We're constantly trying to work out the role of a label in an ever-changing world and thinking about what a label should look like in five years' time. We are focused on being the very best partners for our artists and working with a range of artists that have very different needs. That's at the heart of what gets us out of bed in the morning and makes us tick. We've been exploring generative AI recently, which has been helpful for artists like Riton. We are also looking at a range of label deal partnerships, which we're not ready to talk about in detail yet, but we think are good ways of increasing our A&R network. Lastly – and Liz Goodwin is spearheading this – we're obsessed with increasing the role of community in the success of an artist's career, so we are looking to supercharge the solutions that we're offering to artists on that side, building and managing communities for them. Those are three things that come to mind that just illustrate how we're thinking about Atlantic, how future-focused we are, and how we want to be at the cutting edge of what a label can be."

Do you feel there are any industry misconceptions about the label?

EH: "I don't think we'd be overly concerned by that. But I would imagine the perception – which we don't mind at all, by the way – is that we're very strong in pop music and have been for the last 10-12 years. And that we're single-obsessed. But if you break it down and look at our success in the Mercury Prize nominations in the last few years, the richness of the album campaigns that we've put together, or the live work that some of these developing artists are doing, the picture is actually much broader than perhaps the surface level would suggest."

BT: "We're obsessed with turning moments into movements. Like with KSI and all the noise around his boxing and other interests, we work very closely with Mams, his manager, and the rest of the team to make sure that what's going on in his other endeavours positively impacts his music."

Beyond Atlantic, how is UK A&R faring at the moment?

BT: "A&R is all about breaking artists, right? Finding, signing, nurturing, breaking and sustaining incredible talent, and I feel like it's getting harder and harder to articulate what constitutes breaking an artist in 2023. We talk a lot about whether

it's even possible in today's world to break an artist to the superstar status we used to. I don't even know if there has been a superstar post-pandemic, I would say no one has evolved to that status yet. So it's about making sure that you're creating a sustainable business model that is bespoke to the artist, so that they can develop and scale in their own time frames. Obviously, everyone loves a J curve graph, but I think the steady climb is more realistic and good A&R is now reflective of the steadier curve. That requires a steady and a voluminous flow of brilliant music. Maisie Peters did that really well last year when she released three singles in between her album campaigns and Fred's put out a huge amount of music, as we were talking about earlier, so I feel like being supportive of that volume – and to artists around what it requires – is a huge part of what makes a brilliant A&R these days."

EH: "There are a lot of very talented A&Rs working in this country. The pandemic was tricky from that perspective, but when we see the artists that Briony just mentioned now coming back in front of live audiences and having an explosion of success, we're encouraged that we haven't actually lost our minds or forgotten how to do this."

BT: "The artists have their superpowers back at their fingertips. They didn't have so much of what is required to develop, build and reaffirm the fanbases when live was taken out of the equation. Having the confidence to re-engage with gut instinct and not let data dominate the signing process is also pretty important."

So you don't feel the UK has a problem with breaking mainstream talent per se?

EH: "It's been a tricky period, but we're hopeful the UK still has a really important role to play globally in terms of bringing meaningful artists to the fore. We feel we'll see more of that now we've got more tools back in the toolkit."

In terms of the domestic business more generally, how do you feel it is performing right now?

EH: "My view is that we're coming to the end of a relatively stable period of streaming growth in the industry. Not an abrupt end, but some sort of evolution into a new period where other platforms and other ways of working are going to come to the fore. While everything is financially healthy, it's imperative that people in our positions are looking at how our companies can evolve so that we're ahead of that curve, and that in five years' time, we have a healthier or equally as healthy business. It's not a vintage period for exporting music from the UK and I don't think the pandemic has helped us, but there are other factors in that. We're facing great competition from around the world and that's awesome, so we need to push forward and regain some of that status globally. That comes down to evolving the deals we do, the artists we work with and the ways that we help them build fanbases and come to market. So I think the next three to five years is a pivotal period."

So while the quest to find the next global star continues, how do you manage your own, Ed Sheeran, without him dominating the label?

EH: "Good question. Again, that comes back to having two of us. When we get deep into Ed, Bri is able to keep a lot of other plates spinning and it's the same with other senior people within the company that don't lean so much into Ed. We're incredibly lucky to work with him; he's not only a world-beating artist in his own right, he's the bedrock of the culture here. Through his collaborations with other artists we've signed, his signing of other artists, his songwriting, his energy and his positivity, he's really helped this label become what it is and that can't be overstated. We just wouldn't be where we are today without him."

Atlantic-ing all the boxes: *(Clockwise from top) KSI and team, Briony Turner with Tion Wayne, Ed Howard and Anne-Marie and Turner with Lizzo*

> "We're constantly trying to work out what the role of a label is in an ever-changing world"
>
> ED HOWARD

Do you set a limit for the amount of artist campaigns you can manage each year?

BT: "We're very careful about the volume of artists that we sign. We never want to have an overloaded roster, it's not good for anyone. It puts too much strain on things and I don't think you can do your best work when you've got too much pressure from too many different places. And if it feels like the natural end of a relationship, we're okay with parting company with people, so I don't feel like bandwidth is ever a particular issue at Atlantic."

Given his history with Atlantic, does Max Lousada take a special interest in the label?

BT: "Max gave me my job 14-odd years ago. Obviously, he ran Atlantic for many years and he is super-supportive. He is a person who absolutely loves music, loves artists and is very passionate about the British scene. He always loves to hear what our A&R team are cooking and will invite them to play him their music a couple of times a year and offer his advice, which is always really useful. He has such a unique and real-time global perspective, which is great for them, because otherwise they'd just hear from me and Ed the whole time. He's very engaged, very helpful and super encouraging."

EH: "He's also able to jump into the details and give us some guidance. His ability and energy for that is pretty remarkable."

BT: "It's unparalleled, I'd say."

How much input does Max have on Ed Sheeran's projects?

EH: "His relationship with not only Ed, but with [manager] Stuart Camp goes back to [Lousada's] Mushroom Records days. So he's personally very close with both, and yes, he's very involved in the creative and the planning and is very excited and energised by that still."

By now, you can rely on Ed Sheeran for hit records. But how can the industry produce more big songs more often?

BT: "We're working on it! It's very hard for us to predict what is and isn't a hit these days. The brilliant super skill of the A&R person in decades gone by was identifying a record, working it up and delivering a hit, because it's a great record that ticks a lot of the musical journey boxes. These days, that isn't what connects in the same way. It's a powerful definitive lyric, as we've seen recently from Raye, for example, that connects, and then TikTok. So not over-A&Ring the songcraft part for artists at a certain part of their journey. Allowing speedy cadence and decent volume is probably more powerful for a developing artist than making the mix sound absolutely brilliant. I would say regularity of release means that you're more likely to bump into hit records."

EH: "And in the meantime, you're developing an audience and a fanbase faster, so that's also positive for the artist. I'm thinking a lot about how we take singles to market in new, unusual, exciting ways, with less pressure so that we can take those shots and it's not so stressful. Maybe

PHOTOS: Atlantic

> "Everyone loves a J curve graph, but good A&R is now more reflective of the steadier rise"
> **BRIONY TURNER**

it's about trying to have a cycle that's a release from an artist every month rather than one every three months."

What does it take to have singles and albums success?

EH: "I've been thinking about this a lot and, in a way, both are imperfect measures of success. Singles are certainly important commercially, but equally don't necessarily mean any kind of lasting success or health for an artist. And then album success can be a one-week situation that's very inflated and doesn't speak to the true size or passion of the audience. So both can be achieved, but you've got to rewind and look at what's happening underneath and think about the always-on approach of an artist, and what's going on in terms of live, content, and the ways they're engaging with an audience. That is much bigger than just a single or an album. It's a challenging shift for businesses, but that's where things are headed."

Away from the charts, how do you see Atlantic's position and role in forging a more equal music industry?

BT: "It's an incredibly important focus, both at Atlantic but also within the wider Warner Music family. Obviously, there is always so much more that can be done, but the whole team here are so passionate and committed to improving equality in any way they can. And it's getting better, right? We have a very healthy female representation with well over half the team being women. When I started out in A&R, there were very few women. There's still work to be done in terms of seniority, but it's getting better and we're proud of our workforce."

EH: "Liz Goodwin has built an amazing relationship with Small Green Shoots. Jeremiah Gogo, who's our head of data and A&R analytics, has introduced multiple internships through the Social Mobility Foundation. And Austin [Daboh] serves on the Blavatnik Family Foundation Social Justice Fund, and has managed to get significant funding for Black Lives In Music and Black Cultural Archives."

BT: "And in terms of working parents, I came back to work with a five-month-old baby, which was pretty intense. Ed and I are both parents and we try to support the members of our team who have kids or demanding family situations. Tony Harlow is also very family-first so, as a working mum, I am very proud to work for a company that is in favour of supporting the coexistence of these two things."

Finally, having been at Warner for so long, could you ever see yourselves becoming jaded as co-presidents?

BT: "I can imagine if you do this for 20-odd years, it can be exhausting at times. It can be stressful and if there is foundation after foundation of pressures building up then yes, I would imagine one could become jaded. But it definitely doesn't feel like that for us at the moment. We feel like we're at the beginning. We've been doing this job for three years and I think we've built some really healthy and solid foundations. We want to build on what we've done and take everything to the next level. So, not yet my friend!"

EH: "Repeating things that you've done a lot is not the most fulfilling and my response to that is hearing a new track, meeting a new artist, going out to a show, finding new ways to do things... Evolving is the antidote to feeling jaded and also the recipe for success."

BT: "It's hard to get jaded at the speed of change. That's a big positive in our roles, so I'm not jaded, just knackered for now! I'm also saying that because I'm woken up eight times a night by a three-year-old. But seriously, the endless possibility of helping artists shift culture is a huge privilege."

THE LIFE ATLANTIC

Music Week meets Austin Daboh, Liz Goodwin and Damion Christion to lift the lid on the major's new era...

AUSTIN DABOH

Executive Vice President

After helping to fire the UK rap boom at **BBC Radio 1Xtra**, **Spotify** and **Apple Music**, **Austin Daboh** moved to **Atlantic** in 2020. We talk to the EVP about new trends, hip-hop and deal making...

There's so much more available to labels now that goes beyond the traditional ways of putting records out. How do you plan to harness that at Atlantic?

"As far as I'm concerned, nothing is off the table in terms of ripping up the rule book, starting with a blank sheet of paper and asking, 'What's the best way to experiment in 2023?' I think AI is going to be really transformative to our industry. It already is being used, anyone who's making music using technology is already in some way shape or form benefitting from AI. But we've seen with ChatGPT and creative AI platforms like Midjourney that there's a real transformation that's going to take place. For me, that's what's exciting. Is it scary at the same time? I wouldn't use the word scary, although I know some people are. If you look at the way that young genres in particular use technology, acts or producers in the dance space or people in Black music, they tend to be the first to take technology, bastardise it, rip it apart and make it work for them. I'm excited to see how those two groups in particular use AI to their advantage."

Where do you see UK dance music going next?

"If you look at what's going on in the underground scenes, that's where our next set of stars are going to be born. The successful dance records that have come through in the last year have been driven by social media platforms, now I think we might see a reset back to a time where stars emerge from when people hear a record for the first time in a club setting, in a live environment of some kind – and that might have an element of being online as well. We're seeing it at Atlantic, there are a couple of really interesting acts that we're talking to that aren't signed yet and we're excited about what the year holds for dance music."

Similarly, as someone who is close to the heart of UK rap, what's on the horizon there?

"Last year, in UK rap, the average speed of records went down by about 10 BPM. It went from an average of 138 BPM down to about 125 or 126. Looking at breaking artists like Clavish, Atlantic's very own Kawali, K-Trap and Youngs Teflon, I would argue that slower tempo street rap is back. Drill, just like grime, will continue to dominate the ears of young people, but I definitely think that the slower tempo street rap that was popularised by artists like Giggs is making a comeback."

What part will Atlantic play in the next phase of UK rap?

"We've got some really exciting hip-hop coming down the tracks. We've got new Tion Wayne music, he'll have a mixtape out this summer, new Kojey Radical... One thing I'm always keen to stress is that Atlantic tries to see the whole picture when it comes to hip-hop. It's also about satisfying younger fans, those from the regions with artists like MKay, he's a grade eight pianist, but he also makes drill and is from Canvey Island. We're trying to give people a different flavour."

Lastly, having worked across radio and DSPs, why do you feel Atlantic is the best place for you now?

"I've been enthused by how supportive Max Lousada, Tony Harlow and, of course, Ed and Briony have been in us pulling together a Black music team. Every single week, Atlantic's fighting for a high chart position, or talking about breaking a streaming record. No one has the same passion for artistry as Atlantic. We also have a head of data and analytics and that's a move other labels are emulating. We're doing things that no one else is, also, we're trying to be competitive in the way we do deals. The ways in which the industry used to put contracts in front of people didn't always make sense business-wise, creatively and certainly financially. We're trying to work out how we can reassess our deals so they fit the new ways in which artists want to work with majors and make sense for both sides."

"No one has the same passion for artistry as Atlantic"
AUSTIN DABOH

INTERVIEW: Ben Homewood **PHOTO:** Ashley Verse

LIZ GOODWIN

GENERAL MANAGER

Former **Glassnote** and **Polydor** executive **Liz Goodwin** joined **Atlantic** as GM in April 2020 and has played a key role in its recent hot streak. Here, she talks artist relationships, representation and strategy...

Now you're almost three years in, how would you define your role at Atlantic?
"Everyone at Atlantic is ultimately here to help our artists reach the biggest global audience possible and build a world around them that sets them up to cross over and impact wider culture – all in a way that's true to who they are. As GM, I'm honoured to be overseeing the audience, marketing, publicity and creative teams. I have a full focus on overall strategic direction, audience building and the visual language of campaigns. I'm also heavily involved in international strategy and community building. I always have a holistic view of artist development, I'm very passionate about that and always have been."

As general manager, how do you want to shape Atlantic's future?
"I think we need to keep challenging ourselves, keep being curious and keep learning and embracing all the new technology that we can. I'm very dedicated to bringing the next generation of talented execs in to the label as well, so it's about finding great people that can help us break those artists and come with loads of new exciting ideas."

In what ways has the major world changed since your time at Polydor?
"I was very pleased to see [more] attention to detail in terms of building artists' communities and audiences. One of the things I dug into in the indie space was that borderless approach to artist development – how we're looking at key global markets, but at the same time we're looking at the UK. I thought that was quite a big shift."

What persuaded you to move back to a major label after Glassnote?
"At an independent label, you have to think differently in order to compete and cut through. You have to be resourceful, expand your network and build direct relationships in areas that, when working in a major, other teams would naturally take care of. I had a wonderful time at Polydor, but my world exploded when I moved to Glassnote. I learned so much, but what I really wanted was a world where I could bring in both areas of my expertise. So having all that marketing and artist development experience – as well as learning so much about the wider business within the indie space – and bringing it all into a label that has a real artist-first mentality, meant that all of the things that I love about my role came together in one place."

What are the cornerstones of Atlantic's approach to being the best major label it can be?
"Listening is one of the most important things we can do – forming great relationships with artists and their managers and being able to understand their journey so far, where they want to go with their music and the stories they want to tell. As a result of those relationships, the artist can give you amazing, unique insights into their audience. That's really valuable to us, in addition to data and the research resource we have here that can shape our campaigns. For example, Bobby Havens, who manages Maisie Peters, called me quite recently when he was out on tour with her in the US and gave me some observations on how the American audience were reacting to the songs. That helped inform the ideas when it came to setting up her second record. Those seemingly ad hoc conversations can often spark brilliant ideas and help us think about the scale of an artist across the world."

In terms of representation, where does the industry most need to improve?
"There is probably still a wall up in terms of access. We need to open our arms more and look at other ways we can create platforms for young people to enter the business. I encourage the team at every opportunity to speak to young people trying to find their way in. We've had various sessions with Small Green Shoots, for example, and made some hires as a result of that relationship. We lean into internship schemes and panel talks and mentoring programmes. It's a case of constantly being aware that it's our responsibility to open doors."

Finally, as an inductee on the Music Week Women In Music Awards Roll Of Honour, where do you stand on equality and diversity in the business?
"Hopefully we'll come to a point where events like the Women In Music Awards don't need to exist, when we're truly happy that there is a real level playing field and an equal platform for everyone to come in and succeed. But while such events do exist, they're important – particularly for young women at the beginning of their journey in the industry. I'd love to see more mentoring happen as a result of those events to create a legacy around them. There's still some work to do, but I can feel things are moving in the right direction. There's Girls I Rate, Nadia Khan's Women In CTRL... There are so many platforms that you can access."

"I'm very dedicated to bringing the next generation of execs into the label"
LIZ GOODWIN

INTERVIEW: James Hanley **PHOTO:** Ben Lister

DAMIAN CHRISTIAN

MD, UK & PRESIDENT OF PROMOTIONS

Few know the promo game like **Damian Christian**. Here, the **Atlantic** stalwart, perennial **Music Week Awards** winner and chair of the **BRIT Awards 2023** talks airplay, breaking acts and more...

Even after so many wins, do you still relish the Music Week Awards victories?
"Very much. I had a little look this morning at the trophies actually. We did nine in a row, and since then we've done two in a row. Of course, we absolutely love it when we win it. And when we don't, good luck to whoever wins in that year. We enjoy every moment of it and that includes the banter when we're up there as well. It's all camaraderie and a bit chest out, but I've got the highest respect for all those who are nominated, because I know how hard it is to do it."

And you're a close-knit team in promotions by the sounds of it...
"The only way you win these awards is by having a good team. It's about a team effort, everyone enjoys it. I'm still getting the same buzz from getting a record played and playlists coming in that I got when I first started. It's a real adrenaline rush."

How did you achieve another consecutive No.1 on the airplay market shares last year?
"It's a combination of the acts that you're working with and how you do it. We always try to be the No.1 airplay label. I don't consider myself a nerd, but on that, I am King Nerd! I study the form on that, it's like my babies or my stocks and shares. I look at it every day wherever I am. Before I say good morning to my wife, I've normally had a sneaky look at my phone to see where we're at. I'm pretty obsessive about it, to be honest with you. It's competitive, compulsive, it's what we do. When you're riding high, it's a good feeling."

Has radio been important for Atlantic artists in terms of breaking through?
"Super-important. It's still an enormous part of it for us, along with streaming, of course, you need that as well. But specifically on radio, we push hard, everyone at the label wants it. The artists really like it as well because they love hearing their record on the radio. They love their family and friends going, 'I heard your record,' and nothing will ever change that. Look, there might be a conversation about airplay [counting towards] the charts. If that were to happen, then that would probably bolster [radio] as well."

Which of your acts has airplay been most important for in the past year?
"I would say Fred Again.. definitely started in radio, and that's grown now. We've had really strong airplay with Paramore on their sixth album. It gets the ball rolling and it reconnects artists with their fans as well."

You've had a long and successful career in promotions, how has it changed?
"It has evolved in lots of ways. I think people are sometimes a bit obsessed with stats and figures, and we are as well because they're important. But everyone who works here, we're real music lovers and I like to think that we've got respect from our partners. It's a two-way thing when we're plugging records with passion. The passion for acts and artists can outweigh your stats sometimes. If you've got both, if you're going in passionately with really strong belief, and you've got these amazing stats from other radio stations or a TV show and, of course, streaming, then you've got the winning formula."

Of course, your role now goes beyond plugging and is wider than Atlantic...
"They made me MD a while ago, but listen, I'm still the promo dude at Atlantic and that's what I want to be. That's in my blood and I love that, I'm still very hands-on. With Ed and Briony, I've got huge respect for both of them and they give me so much respect back. It's a brilliant working relationship, we go through all sorts of things together. They run the label and I'm there to assist them. I've been around a long time and you can't buy experience. My goal is for Atlantic to be the best label, and whatever I can do to help that, I'll always do it."

How do you work with ADA for their acts?
"Central Cee's come from there, Stormzy in the past, Macklemore, there's a few things bubbling under at the moment. I speak to Howard [Corner, UK MD] and to Trenton [Harrison-Lewis, SVP, artist and label development, ADA and Warner Music UK] about their acts that are coming through. ADA is a brilliant set-up, it's so well run by those guys. So we're always lurking for the next big one from there as well [*laughs*]."

Finally, what are you excited about for 2023?
"We love working with KSI and we've been close with No.1 on airplay before. We will get one at some stage, I guarantee it. Burna Boy is really exciting. There's also Tion Wayne and Joel Corry always has great radio records. There's Fred Again.., Lizzo and Anne-Marie. Everyone loves Anne-Marie, she's great at promo, very funny and makes great records. She is a really strong act with her own ideas. That's the kind of artist we encourage here."

"I consider myself King Nerd when it comes to radio airplay"
DAMIAN CHRISTIAN

INTERVIEW: Andre Paine **PHOTO:** Lorna Allan

MNRK MUSIC GROUP

PRESENTS

S X S W 2 0 2 3

WILL VARLEY

WEDNESDAY 15th MARCH- 7:15PM
MNRK PRESENTS
LEFTY'S BRICK BAR

FRIDAY 17th MARCH
HOTEL INDIGO STAGE
HOTEL INDIGO

LIVE ALBUM
'THROUGH THE LOWLANDS'
FEBRUARY 23rd
STUDIO ALBUM - LATE '23

AILBHE REDDY

WEDNESDAY 15th MARCH - 9:15PM
MNRK PRESENTS
LEFT'YS BRICK BAR

THURSDAY 16th MARCH - 10:00PM
MUSIC FOR IRELAND
VELVEETA ROOM

FRIDAY 17th MARCH - 2:20PM
FULL IRISH BREAKFAST
B.D.RILEY'S

ALBUM 'ENDLESS AFFAIR'
MARCH 17TH

DREAM, IVORY

WEDNESDAY 15th MARCH - 10:15PM
MNRK PRESENTS
LEFTY'S BRICK BAR

THURSDAY 16th MARCH
LUMINELLE X GORILLA VS BEAR
SEVEN GRANS + LAS PERLAS

FRIDAY 17th MARCH
POND X WINSPEAR DAY PARTY
CHEER UP CHARLIES

FRIDAY 17th MARCH
WHOLE FOODS SHOWCASE
WHOLE FOODS ROOFTOP

LUPITA INFANTE

WEDNESDAY 15th MARCH
GRAMMY BLOCK PARTY
FOUR SEASONS

ABRAHAM ALEXANDER

THURSDAY 16th MARCH - 9:00AM
KGSR/ACL RADIO BROADCAST
VAN ZANDT HOTEL

THURSDAY 16th MARCH - 11:45AM
SOUTH BY CIRCUS LOGIC
800 W. 6TH ST.

THURSDAY 16th MARCH - 5PM
SUN RADIO BROADCAST
LOCATION TBC

FRIDAY 17th MARCH - 12:45PM
YETI SHOWCASE
YETI FLAGSHIP STORE

FRIDAY 17th MARCH - 4:00PM
WASSERMAN SHOWCASE
MOHAWK

FRIDAY 17th MARCH - 11:00PM
OFFICIAL SHOWCASE
CENTRAL PRES. CHURCH

SUNDAY 19th MARCH
LUCK, TX/SISTER ROSETTA THARPE TRIBUTE
LUCK RANCH

ESCUELA GRIND

SATURDAY 18th
KNOTEST SXSW SHOWCASE
ELYSIUM

THE CALLOUS DAOBOYS

SATURDAY 18th MARCH
KNOTEST SXSW SHOWCASE
ELYSIUM

CREEPING DEATH

SATURDAY 18th MARCH - 11:00PM
KNOTEST SXSW SHOWCASE
ELYSIUM

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MICHAEL FRICK - TUESDAY 14th MARCH - 10:00AM - HILTON AUSTIN DOWNTOWN

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RADIO ACTIVE

It's almost a year since **Pete Black** left the major label plugging world behind to join **Ben Cooper**'s radio revolution at **Bauer Media Audio**, and the company's new director of music is loving life on the other side of the fence. Here, *Music Week* meets the executive to talk breaking talent, delivering what the industry wants and ringing the changes...

WORDS: ANNA FIELDING **PHOTOS:** MARCO VITTUR

These days, Pete Black's head is full of radio jingles and presenter tag lines. Be it Kiss, Absolute, Magic FM or Hits Radio, they're all in there, forming part of the new soundtrack to his days.

As the recently appointed director of music for Bauer Media Audio UK, Black is enjoying spending time with all of the station's radio brands. His role is a new one – engineered by chief content and music officer Ben Cooper as part of a raft of recent changes at the network – and his remit covers music across all of its output, with the stations' music heads now reporting directly to him.

"I'm always flicking through the stations," says Black, settling down for an interview with *Music Week* at Bauer's current headquarters in Soho's Golden Square. "Our heads of music have the luxury of staying with one channel and listening to the flow of music. But I am always flicking, I could be listening to Scala, Jazz FM, Kerrang!, Planet Rock... I want to stay across everything."

Before too long, Ken Bruce's unmistakable tones will be added to the mix, with the BBC Radio 2 stalwart – who commands the biggest listenership of any show in the UK according to this year's first RAJAR figures – due to join Greatest Hits later this year.

"It's great," smiles Black. "Ken Bruce is coming to Greatest Hits and he's bringing PopMaster with him. That's a huge show of ambition for Bauer and a huge coup. He's a brilliant broadcaster and him coming across to our networks is big, big news for us. We're all delighted."

Bruce's arrival will be a welcome addition to the portfolio at Bauer, where further change is on the cards when a move to new London HQ The Lantern, complete with state-of-the-art studios, will be completed later this year.

"I've visited and it looks amazing, the new studios are a brilliant environment to bring artists and labels into," he says. "I can't wait until we get in there, it's going to be really important and special for us."

It's a move in keeping with the sprawling nature of the business. Bauer's network brands, Hits Radio, Jazz FM, Kerrang!, Kiss, Magic, Planet Rock and classical station Scala Radio, have all sprouted various sub-brands, including catalogue stations such as Kisstory and Greatest Hits Radio, and subscription-only digital channels that are tightly focused on particular genres, moods or eras.

But for Black, and the record labels it is his job to talk to, the sheer scale of Bauer's output is one of its strongest selling points. The company can deliver an audience of millions, throughout the UK and Europe. The most recent RAJAR numbers show the Bauer network's combined reach at 21.6 million. An artist who has limited media availability can spend an hour with the Bauer group, says Black, and know that their time is valued and being used well.

"It's about having an understanding of how artists work, how record labels work," he says. "It's knowing how hard it can be to get an artist to come to the UK and how much it costs to get them here."

Black's understanding was learned on the job. He started his career on the label side, working as a regional radio plugger for London Records in 1996.

For Pete's sake:
Pete Black, photographed for Music Week at Bauer Media Audio HQ, February 2023

"If labels want a song to get a billion streams, then you want those records on Bauer"
PETE BLACK

“We are playing a lot more music, and a lot more new music, than our rivals”

PETE BLACK

"I was travelling from Aberdeen to Southampton and working with artists like All Saints and East 17," he says, smiling.

He moved to being head of radio promotions at Warner, then went across to Sony, first with Columbia and then directing promotions across the company's joint venture labels.

"I've been lucky to always work with artists and music, but radio has always been a very important part of the mix," he says.

He had known Ben Cooper, his new boss, from Cooper's days as controller of Radio 1.

"We kept talking and when this role came up, I was very excited," he says. "I knew it would give me a chance to finally jump over the other side of the fence and see how everything worked, unravel the mystery. Plus, I knew the team at Bauer and really liked and respected them."

Black is clear-eyed about his move and is relishing life on the other side of the divide between radio network and the music industry. Here, in a wide-ranging and impassioned conversation, he reveals what he's learned so far, talks breaking artists and assesses the importance of radio in today's music business...

Support network: *(Clockwise from top) FLO, Eliza Rose and Venbee will be boosted through their places on the Kiss Future Hype list*

Your job has a strong focus on connecting Bauer with the wider music industry. How do you plan to go about that?

"There have always been heads of music and teams doing a brilliant job across the different brands here, but it's the first time someone has done this job. My role is to sit above all that and try to connect things together. I know from being at labels how limited time is with the biggest artists. It's my job to say, 'If you come to us, here's how we can use that time across multiple brands.' Hits Radio, for instance, reaches 6.6 million people – but an artist will rarely sit fully on one brand. So, say it's an artist who will work on Hits and Kiss, then you're up to nine or 10 million people. My role is about providing scale and joining things up across the company. We're talking to lots of labels at the moment about what we can do over multiple brands, not just on frontline new artists, but catalogue as well. On top of that, we can provide scale throughout Europe. For the very biggest artists, if they do a show for us, we could roll it out across our European territories, that happened with Coldplay recently. We had the exclusive audio rights to a gig they did and we pushed that out, with some video content, all across Europe."

What's the best new initiative you have brought in so far?

"There's the Kiss Future Hype list, which we brought in this year, where we're backing three new artists across 12 months. Because, yes, we do want to work with the biggest names, but I also want to work with the very best new artists and provide opportunities for them. This year, it's Eliza Rose, FLO and Venbee. There have been launch interviews, there will be multiple playlists, there will be sessions and events. It's a long-term commitment and I'm really proud of it."

Are you trying to compete with the BBC's new music offerings?

"No. I know that everyone has a poll and everyone has something new but, for us, it's about commitment to those artists. We want to show the industry that we're going to get behind your acts and we're going to back them over a year. I think Sound Of, for example, is a great initiative. But I'm not sure what the long-term commitment is, or if it just blows you up in January. This is more than that."

And how about the listener experience? Why should audiences follow new artists with you?

"I think it's really important that our audiences go on a listening journey with the right artists. And I think as we keep checking in with these artists, the audience can watch them grow. That's what radio does, rather than Spotify or Amazon, you have that holding hand, that DJ who's talking through why this artist is important and what we're doing with them throughout the year."

You recently said to *Music Week* that you would love to see more domestic music break through in 2023. Aside from the Future Hype list, what else will Bauer be putting in place to make that happen?

"If you look at our output on Jazz FM and the amount of new music, there's a lot there. We back a lot of new artists on Absolute, too. If you look at the size of the Absolute playlist it's 25 artists, whereas the size of one of our competitors is, I think, about 10. So we are playing a lot more music, and a lot more new music, than a lot of our competitors. We also have a new show on Hits with Sam Thompson where we've put in a Record Of The Week slot. There's an opportunity for new music to go straight onto that show, and for artists at an early point in their career to get in and talk to Sam."

Are you at all worried people will just see him as a reality TV star, given that he rose to fame via Made In Chelsea?

"Look, I understand that. And I will say what I've said to all the promo people at labels, as well as managers and artists. He's brilliant. He's passionate about music and about radio. I want people to meet him at gigs, for us to go to labels together. He's brand new and we need to build up trust. And if you haven't been interviewed by someone before, you might be a little bit reluctant to do that. But he's great and in the interviews he's done so far with the artists he's had in, he's been brilliant. So I have absolutely no concerns about him, he's going to be amazing."

Fleur East also has a prominent presenter role on Hits. What does she bring to the mix?

"Fleur is a fantastic broadcaster and [her appearance on last year's] Strictly Come Dancing has done wonders [for her profile], having her on TV every week in front of millions. I hope people will come from that and check her out because she does fantastic work."

When you describe someone as a fantastic broadcaster, what does that mean to you?

"That they understand their audience and that they're entertaining. I always think with radio that it's communal, isn't it? If you're getting up and going to work on a Monday morning and you're not

PHOTOS: Tallulah Ballard, Phoebe Cowley, Caitlin Ricaud

STATION APPROACH

Ben Cooper talks **Ken Bruce**, his company's **new HQ** and outlines why 2023 is a year of change at **Bauer Media Audio**...

"This year, we want to prove to the music industry that we are different to our competitors"
BEN COOPER

Why did you want to bring Ken Bruce in and how will you use the leverage he has at Bauer?
"On Radio 2, Ken has the biggest radio show in the UK and we wanted to demonstrate our ambition for Greatest Hits Radio by bringing him and his audience to the station. It helped that Ken was attracted by the music of the 1970s, '80s and '90s, which he and his listeners love. Beyond that, he'll be able to continue to champion the artists he has an amazing relationship with."

What do the changes you've implemented so far say about how you're shaping the network? What do you want Bauer to be, for listeners and for the music industry?
"I read that Meta has called this their 'year of efficiency', well this is Bauer's 'year of creative ambition'. I need great people who have a passion for radio and audio, but also new ideas and a desire to disrupt. Whether it is audiences, artists or advertisers, you'll hear a difference."

You're also due to move to a new office this year, The Lantern. How will the move bring you closer to the music industry?
"Firstly, we have listened to pluggers, artists and managers. If you want world class talent to come and continue to connect with our audiences, you need state-of-the-art, world class studios in a great location. We heard the industry, and The Lantern will provide that creative and aspirational space."

In January, you told us that, in 2023, "my team and the music industry can reinvent the way we work together in our ever-evolving marketplace". How do you plan to do that?
"We hope to prove to the industry that we have changed and are now different to our competitors. We trust our ears, we don't just rely on data, we want to build long-term relationships with artists, we want to use our scale across Europe and we are good people to do business with – and that is something that I believe shouldn't be underestimated. We're open for business, and we are open to new ways of thinking."

feeling great, the person in the studio knows that, they understand that and they broadcast to that. Then, on a Friday when you're going home, it's completely different. The mood and the chat are completely changed. When I talk about good radio broadcasters, they are the ones that understand those things."

Speaking in terms of your industry audience, if you were still a high-level label exec, what would you want from Bauer?
"I would want my new priority artists to get as much scale and as much attention as possible. So any opportunities for new artists would be really important to me. Also, long-term backing is always amazing, because you know you're absolutely set and sorted for the year. And I would want to know that if I was given the time with my biggest artists that it would be reaching the biggest scale it possibly could. So I'd be really interested in working with multiple brands, and potentially rolling out across Europe."

In your years working for labels, was Bauer as important to you as Radio 1?
"Absolutely. If you look at the airplay charts, it was always the commercial radio stations who had played artists the most consistently. The BBC is fantastic, but they play things in shorter bursts, right at the start and then they go [away]. But if you want a song to get to a billion streams, then you want those records on Bauer who will play them for months and months and months if our audience is still telling us they like them. Commercial radio is really, really important to artists and to turn songs into hits."

So what sets you apart from your commercial competitors, such as Global?
"Our commitment to new artists and the way we look for opportunities for them. Also that we are joining up our brands and providing scale that way. Plus, and this is essential, our rollout into Europe. I think that's completely unique."

PHOTOS: Bauer Media Audio

Mic skills: *(Clockwise from top left) Bauer stars Fleur East, Sam Thompson and Ken Bruce and (far left) Ben Cooper and Pete Black*

Can you shed some more light on how the European side of the business actually works?
"Bauer has radio stations in nine markets across Europe: the UK, Ireland, Sweden, Denmark, Finland, Norway, Portugal, Poland and Slovakia. I talk weekly with our European head and we look at opportunities. I'll come to him and say, 'I'm working with this artist, which radio networks will that work for around Europe?' We do a monthly heads of music call for every territory in Europe where we share ideas. There could be a massive gig going on in Copenhagen and we could take the audio from that and send someone over to do an interview. We're talking to labels about some really exciting big returning artists at the moment and looking to provide that European scale for them."

How do your stations strike a balance between catalogue and new music?
"Stations like Greatest Hits and Kisstory have a very specific remit and they only play older music. They deliver what they do very well. And I think it's really important for the listeners, they know exactly what they're getting with those stations. In terms of what we play elsewhere, it varies, but I'm really proud of the fact that our playlists are big. We expanded the Kiss playlists recently. We're playing another 10 songs that we didn't have before, so that's another opportunity to get more music into our specialist programming output across the evening. We've already spoken about the size of the Absolute Radio playlist and the opportunities for new artists there. Overall, we get a really good balance of new music and recurrent great music that the audience loves."

It's interesting that there's now a playlist element to the specialist shows. Previously, were the shows entirely programmed by the specialist team? And, if so, how did they feel about introducing a playlist?
"They still have their choices and they still programme that music. It's predominantly Tinea Taylor's show with the Hype Chart, so it's those 10 songs and they get programmed into shows and chosen by the specialist DJs to play."

Beyond what goes on air, how do you plan to get involved in live events at Bauer?
"My team books the artists for the live events across all the networks. I think they're really important. I was lucky enough to be in place in time to go and see the Hits network and Kiss shows at Wembley last year. Those were big arena shows and you could see the audience reacting to the artists. At the Hits event, you'd see a family coming and dancing along to Lewis Capaldi, and then you see Kiss events, and everyone's going crazy to AJ Tracey or N-Dubz. I think it's really important for our audience to come and actually connect with our brands like that."

Finally, where do you hope Bauer Media Audio will be at the end of the year?
"I want to provide the very best music, the very best artists and the very best live opportunities with those artists across our brands. I want our radio stations to sound fantastic, for people to be turning on and either hearing a song that they absolutely love and they sing along to, or quickly whipping out Shazam to find out who this great new artist is that they are hearing for the first time. I just want people to listen, to engage and hear really, really good music on our radio channels as well as the best artists, whether they're brand new or they're returning artists that audiences know and love. So, yes, that's my ambition."

> **"Ken Bruce's arrival is a huge show of ambition and a huge coup"**
> PETE BLACK

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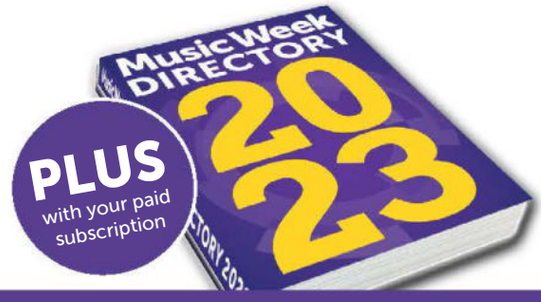

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THE MOST INFLUENTIAL AND SUCCESSFUL WOMEN ACROSS THE MUSIC AND CREATIVE INDUSTRIES SHARE THEIR TOP 5 CAREER LESSONS...

KAMILLE (ARTIST & SONGWRITER)

As one of the biggest hitmakers in the world right now, Camille Purcell – aka Kamille – needs no introduction. But we'll give you one anyway. The Grammy and BRIT Award-winning songwriter and artist has been behind huge songs such as Dua Lipa's Cool, Little Mix's Shout Out To My Ex and Mabel's Don't Call Me Up, and has worked with many more global stars. In 2019, meanwhile, she also won *Music Week*'s Women In Music Awards Music Creative Honour. With over 10 billion streams, Kamille's songwriting has helped notch up six UK No.1 singles and 10 UK No.1 albums and counting. Here, she shares her top tips on entering the world of songwriting...

1. Block out the noise

"When I came into the industry, I was very unsure of who I was. I didn't have a lot of confidence in myself because I wasn't seeing a lot of representation or people that looked like me. But I would tell myself now to believe in exactly who I am. With so much music out there and social media it's easy to get distracted, but it's important to make music that is true to you. If you remember why you're here and what inspires you, that's where it all happens. Finding motivation from different places is the key in this industry, and when you have that, you'll be able to get through the hard days."

2. Give yourself a break

"If there's a point in the day or month where your brain isn't feeling it, then that's okay. You're not meant to be creative every day of the year. You're meant to give yourself a break and it's in those breaks that creativity tends to flow. Sometimes if I'm on a train or listening to a conversation, I get really inspired. I welcome writer's block, it's my body and mind's way of telling me to stop. I think it's so important to acknowledge that and to welcome it and not be afraid of it. It's so normal, listen to it and learn from it."

3. Rejection is normal

"Most people probably hear a lot of 'no's every day. That's such a normal part of this industry and we're taught to accept it. I'm learning to stop taking rejection personally, it's nothing to do with me, it could just be a decision someone had to make or it could be about the climate of music right now, it could be anything. I am still talented, blessed and surviving. It's just important to not let rejection stop you completely. Being in this industry takes patience and a really important part of understanding how to make it as a songwriter or singer is that it's not going to come overnight. Also, you might not always be the person that's heard. Use that as a positive, it just means that the next time you get into a session you're going to fight even harder. Keep going because, at the end of the day, you have dreams for a reason."

4. It's about the people, not the company

"Choose the people that you connect with the most when you're meeting publishers. A lot of companies will offer you a lot of different things, but at the end of the day you want someone who's going to be there for you, work hard for you and believe in your music for the long-term. Whoever you connect with the best, that's the person you should go with, not necessarily who's offering you the most."

5. Get stuck in!

"It's good to collaborate with lots of different people, but when you find those that you love collaborating with the most, sometimes it's a good idea to stick with them for a while. Although you can create a lot doing different sessions with different people every day, you're never going to create the deeper stuff that you probably could have if you spent more time with one person. More focused sessions will probably serve you better."

"Make music that is true to you, remember why you're here and what inspires you"
KAMILLE

INTERVIEW: Miranda Bardsley

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Ear we go: *Earache label head Tim Bailey*

"We've gone from being an underground label, to getting playlist and chart success"

TIM BAILEY

PLAY IT BY EARACHE

Earache Records may have started 2023 with notable chart success, but the label has been firmly on the up for a while now, bucking industry trends to penetrate the mainstream with heavy alternative music. Here, UK label head **Tim Bailey** tells *Music Week* how he and the team have done it and talks rock, risk taking and rewards...

WORDS: JAMES HICKIE **PHOTOS:** LAURA KIDD

The history of Earache Records is a truly fascinating music business tale. From pioneering extreme metal in its nascent mid-1980s incarnation, it has become a multi-faceted modern music operation housing a record label, a publishing division with more than 6,000 tracks, a management arm and a live business booking stages at various festivals – all while retaining its independence.

Right now, the company founded by Digby Pearson in 1985 is arguably closer to the mainstream than ever. In February alone, Black Star Riders hit No.6 with their album Wrong Side Of Paradise, while Those Damn Crows scored the label's first Top 5 placing in the UK with Inhale/Exhale. It's no wonder, then, that UK label head Tim Bailey is grinning from ear to ear when *Music Week* calls, happily reeling off the reasons why artists should sign with Earache.

"The lasting success of the label right through from 1985 to now, the catalogue of enduring, influential and boundary-pushing records and the recent punching-above-our-weight chart success is a good start," he begins. "We also offer full creative control to the artists. I can honestly say we're the best rock label in the country at consistently selling physical albums for new titles."

While the label remains synonymous with the likes of Napalm Death and Morbid Angel, today it is also associated with a raft of acts signed in a second era that began with the arrival of Rival Sons in 2010. This development heralded a variety of chart successes: as well as Those Damn Crows and Black Star Riders this year, Earache has had Top 10 albums by Massive Wagons, The Temperance Movement, Scarlet Rebels and Blackberry Smoke.

This combination of love for one of the most varied catalogues in independent music and a healthy dose of new acts has resulted in a rock and metal label that's managed to flourish in the age of streaming, thanks to a progressive, artist and fan-centred approach. As well as Earache Digital Distribution, which provides resources for unsigned bands to get their music on DSPs, the label is enjoying success with its crowdfunded On Demand service, where fans choose what the label presses next.

Bailey says there's plenty the industry can learn from a label boasting a roster where trap-loving Oxford rapper BVDLVD, Pennsylvania nu metallers Tallah, ragga/metal heroes Dub War, their offshoot Skindred, and Singaporean grindcore trio Wormrot are all equally at home.

"Discovery is vital, as well as an unwillingness to toe the line," he says. "When Earache was at its peak of releasing metal and grindcore records in the early 1990s, it was also releasing hardcore techno records. Mick Harris from Napalm Death did a bunch of records under the name Scorn and is revered as an early pioneer of dubstep. Because the label continues to be owned by one guy, Digby, it has an ability to pivot and change."

Of course, Digby Pearson remains central to the Earache story, running the show from its main office in Nottingham and overseeing a smaller London operation while Bailey mainly operates remotely. The founder is unequivocal about what makes his label unique.

"Earache's ethos remains that of simply backing music we're excited by very early on, so many of our signings are done at the bar and at small venue level, which is almost quaint in an era of data-mining from Spotify and TikTok as A&R," he says. "Remaining resolutely indie with no major label or investment

bank ties has shaped our operation. Limited resources have meant we embrace the suite of digital DIY music industry tools designed to empower artists, because the DIY mindset is rooted in our DNA."

That DNA attracted a 13-year-old Tim Bailey when he discovered Earache compilation Earplugged in 1994 and was turned onto Liverpool grindcore pioneers Carcass and Birmingham industrial metallers Godflesh. For the teenage Bailey, Earache and heavy music were indelibly linked. So much so that when he visited his local record shop in search of Obituary's fourth album World Demise, he was frustrated to discover it wasn't on Earache, despite bearing its sonic hallmarks, so he didn't buy it.

Over the course of a long conversation, it's clear that Bailey still can't quite believe he actually gets to work at a label he holds so dear. What's more, he's driving a successful new era for Earache.

After working in concert promotion for 20 years, the arrival of the Covid pandemic and a period of furlough saw Bailey train himself in digital marketing to bolster his skillset. His appointment has already resulted in a record-breaking year for Earache, with 2022 yielding £1.36 million in D2C revenue, 180,000 physical sales and the label's first £1 million-plus year on digital sales. And let's not forget their first foray into books with Earache: 35 Years Of Noise, a colourful jumping off point for a conversation about the ins-and-outs of a label like no other...

Be Ear now: *(Top, L-R) Mike Mayor, Digby Pearson, Tom Hadfield and Lisa White at Earache HQ in Nottingham; (bottom) team Earache at the Music Week Awards last year; and (right) Benji Webbe on stage with Dub War*

As a long-term devotee of Earache, what most surprised you about the book?

"The candour. It almost felt like Mötley Crüe's The Dirt based in a Nottingham bedsit in the late 1980s. I've heard many of the stories in passing, or recounted late at night, but it's different to read about multi-person punch-ups at Christmas parties or Glen Benton from Deicide chewing a pint glass. It reminded me how many risks the label has taken."

What do you think the biggest of those risks has been?

"Earache's biggest risk was the signing of Rival Sons. Before then, it was a label for metal in all its variety. The music was pretty much always aggressive. Then there was this huge about turn with Dig signing Rival Sons, who were rootsy and all about classic songwriting. It baffled the historic fanbase, but with it came similar acts, such as White Buffalo, The Temperance Movement and Blackberry Smoke, all of which had great success. It changed the ethos and focus of the label from one firmly in the underground, to one that had playlisted records and charting positions. Perceptions were then reinforced rather than changed: the label proved how good it continues to be at selling records and connecting bands to fans."

And now you're experimenting with trap through BVDLVD...

"BVDLVD is so talented and we're a few singles deep with him. It's opened a whole new way of working with the label, with very streaming and digitally-focused campaigns, multiple singles and touchpoints which are in a totally different way to how we would market rock. We're always looking to push forward and do new things. If we'd have had a traditional label services deal or distribution deal, we would be clashing with our digital distributor. But because we deal directly with the digital platforms, we're able to build a digital distribution service on the side. We're a cottage industry in that respect."

Is there enough new talent coming through for Earache to sign?

"There's always enough new talent and we're constantly in talks with numerous acts. I love that there are so few barriers to making and recording music now, and the fact that all our best young writers have access to all the music in the palm of their hands means that there's a cross-pollination of genres happening all the time. It's not in the world we work in, but I love how pop has got so vulnerable – Samia's Kill Her Freak Out is so sparse but it really knocked me out. Deadletter, a post-punk band, absolutely floored me last year too."

Of course, new acts need buzz to cut through. How well supported are your acts by the press and at radio/DSPs?

"I feel we get great playlist support in the places that matter for radio in the UK. Both Planet Rock and Kerrang! have really delivered for us in the time I've been at the label. In the world of rock, Planet Rock playlisting really does move the needle and we've seen just this month with our new signing [Hollywood band] The Bites how influential it can be in shaping a fanbase from the ground up. I've been happy to see some good daytime support from Radio 2 for Black Star Riders when it mattered, too. Sometimes it feels we crashed a different party or we're playing a different game. Being realistic, we will never have the power of the majors with DSPs, so we've just got to work on building relationships. However, we've been consistent in getting playlisting across the roster. Working closely with Spotify in late 2022, we saw a 38% uplift in streams across the full catalogue in December and a 48% uplift in January this year. We also did a label takeover on Tidal last year."

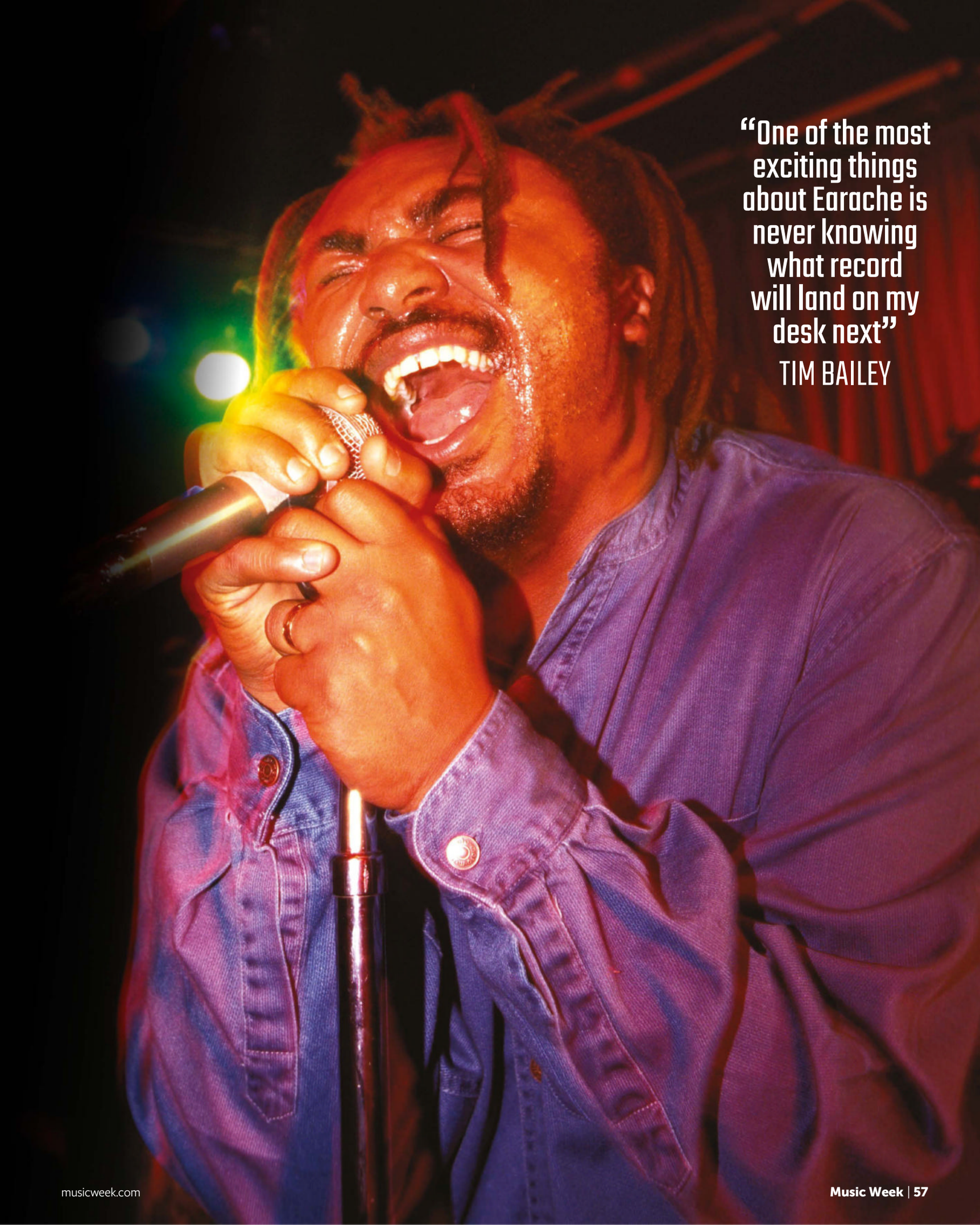
Even so, your acts don't get anywhere near the amount of backing those in other more mainstream-adjacent genres do. With that in mind, what do you put your continued success down to?

"Dig's hit rate is out of this world. From the many classics in death metal in the early years that have shaped the face of the modern genre, to the 10-plus-year pivot into vintage, classic rock. Those Damn Crows' album Inhale/Exhale was our biggest-selling week one record ever, and it's our fourth Top 10 in a year. Having the talent to work with is key, but second to that is having the best staff I've ever worked with – they're dynamic, innovative and would do anything for the label. Only two of the current office staff, including me, have had any music industry experience before, so no one is fettered by how things should be done or the 'proper way' to tackle something. Why shouldn't we organise a protest in Parliament Square with Rage Against The Machine's Tim Commerford and have a double decker bus drive around Piccadilly Circus with 'Generation Fucked' emblazoned on the side to promote a record?"

So are you saying you have to come up with new ways to make an impact beyond radio, TikTok, streaming or press?

"You need great, stop-the-scroll video content with unique hooks driven by digital ads. Look at RJ Thompson's sleeper hit album Lifeline from 2020. That was a Top 5 chart position and had 5,000+ week one sales driven by a unique hook – an AI sleeve and brilliantly targeted digital ads at scale. Just before joining Earache, I did it myself

PHOTOS: Mick Hutson, Getty, Phil Tooze, Earache Records



"One of the most exciting things about Earache is never knowing what record will land on my desk next"

TIM BAILEY

“We are in a strong position because we own all our catalogue, which is rare”
TIM BAILEY

with my wife Laura [who performs as Penfriend] and her record, Exotic Monsters, on a much smaller budget and sold 2,900 records in week one and charted at No.24 using a combination of great storytelling, an ace record, a hook-driven video and well targeted digital ads. The industry is terrible at digital advertising, which is great for the indies."

D2C is an important part of your offering, it even helped Massive Wagons chart above The Essential Foo Fighters hits collection last year...
"Massive Wagons put the hard yards in the early years and built a loyal fanbase. On the Triggered! campaign we really stepped things up for the D2C pre-order collection and it went swimmingly. I was really pleased with how much the fanbase loved the collection and the collectors really did collect!"

Talking of collectors, they must love Earache On Demand. How has the 2022 relaunch gone?
"The original offering was set up with slightly flawed tech, so that didn't last very long. The new platform was easily set up via Shopify and one of their crowdfunding third-party apps. We used our 80,000-strong customer base and our social media presence, which is over a million, to find out what people wanted. We did surveys and sent emails, while capturing a long list that combined what our webstore owner, Dig and I thought would sell, then cross referenced that with what the fans told us. Many of the records hadn't been pressed on vinyl before, including Cathedral's Endtyme, Godflesh's Us And Them and Napalm Death's Words From The Exit Wound. The response has been amazing. We pressed 11 vinyl and a cassette box set in the first two months and raised £120,000."

How has the label been able to maintain its independence while exploring new offerings and signing new acts so enthusiastically?
"Earache is in a strong position in that it owns all its catalogue, more than 750 releases, which is rare. Because of the hit rate in the early years, there were so many career and genre-defining records that have endured, so we're not faced with the struggles other independents might be. We have this bedrock on which we can build the company every year, thanks to perennial sellers, so as long as the distributors are serviced worldwide, we have a base income that really allows us to be creative elsewhere."

Diamond Deezer: *Ed Sheeran (top) and Jul (bottom) play exclusive Deezer events*

But that bedrock is reliant on artists not asking for their copyright back. What would happen if an artist was to ask?
"The copyrights and catalogue are at the very centre of our business. As artists grow to understand the value of owning their copyrights in the modern music industry, there has been a shift towards license deals. We offer a mix of copyright and license deals and each deal is unique. We're always open to working with artists and management on making their catalogue as profitable as it can be for all parties. That's why we have such a focus on back catalogues and re-pressing titles as they are important, evergreen revenue streams for all parties, and it's great for the fans as well."

And how has the depth of your catalogue helped with streaming?
"While streaming has hurt a lot of labels, especially in the rock and metal world, we've been able to survive and even thrive. That's why larger labels are collecting catalogue, because it makes financial sense. Being small means the label can be nimble, so we can move into new tech or do something that's a total change to what we usually do and put everything into it."

Does the label get offers to be bought out?
"In the early 1990s, Columbia signed a deal with Earache, licensing the rights for seven albums for the US. In the end, it lasted just 18 months. It baffles me to think that Columbia must have thought that their money had any chance of making Carcass or Napalm Death a household name like Metallica. Anyway, the signing created a furore with accusations of the label selling out. I can't see a deal of any kind being entertained again."

We're constantly told rock is dead, but Earache has reason to say otherwise. What does rock have to do to be more competitive more often?
"Sounds come and go in cycles. I remember when sounding like the '90s was deemed a bad thing and now it's celebrated. Or how nu metal was dismissed after its commercial peak as a joke and yet now some of the most exciting new bands in metal, including one of our own in Tallah, take influence from that palette of sounds. I'm a firm believer that if enough of the right people are put in front of the right songs, then things will happen. That's where we come in."

How is Earache working to ensure there's a diversity of voices being heard in heavy music?
"I think it's exciting that we're starting to see more diverse voices in rock and metal, be it Bob Vylan, or be it Nova Twins, both of which we've worked with via our festival curation. Through that curation at festivals, whether that's Boomtown, Camp Bestival or Kendal Calling, we're able to amplify the voices of a diverse set of acts that are underrepresented. The wonderful thing is, we can do that in an immediate way by offering a great festival slot. The first act we booked this year for our festivals is a Nottingham-based duo called Alt Blk Era, who are 14 and 18 and making really innovative music."

So can Earache Digital Distribution play a role in diversification too?
"It has allowed us to open the doors to a wider selection of people from different backgrounds. Our biggest success on the platform has been with Elles Bailey, who's making brilliant blues and country music. It also acts as an incubation platform, so we can nurture acts and build relationships that weren't there before. Hopefully we'll have an ongoing relationship with Elles, whether it's a more traditional label deal or a closer distribution deal with label services added to it."

Heavy duty: *(Top to bottom) Nova Twins with Earache's Mike Mayor, Those Damn Crows, Black Star Riders and Tallah*

Finally, looking towards the future, what's next for Earache?
"One of the most exciting things about working here is not having a clue what record is going to land on my desk next and you can't help but think, 'What if...' and try to deliver high charting records. I also feel like 2022 was just the beginning of what the label is capable of in terms of re-engaging the fanbase with the catalogue. Plus, we're honing in on more bespoke projects. We've done a collaboration with Brain Dead, an LA-based streetwear company and Super7, who make action figures, to make a Napalm Death toy. Whatever we do, fans and artists will remain at the forefront of our thinking, as always."

HITMAKERS

The world's greatest songs. By the people who made them.

CAT BURNS
GO

Cat Burns' Go isn't just a hit, it's a case study in the power of TikTok when it comes to pop music. Here, the **BRIT**-nominated star reminisces about how a story of a friend's relationship drama evolved into a stripped-back, million-selling phenomenon that empowered her bid to conquer the music industry...

INTERVIEW: COLLEEN HARRIS

To this day I don't really know why Go crossed over. I think the song is just very honest, it's not a mean song or a song bashing another person. It's about acknowledging something that has happened and then choosing to walk away from it, while being blunt in saying that.

The song is about my friend, who was my guitarist at the time, he got cheated on and told me the whole story. I thought it was really dramatic and interesting and wondered how I would react or handle ever being in that situation. Then the song just wrote itself.

I think people connected with it because it's easy to sing along to and it's catchy. I was 18 when I wrote it. I had the chords, then I came up with the hook in my house. I had a session with George Morgan, then another with Will Tannergard and we wrote a little bit more of the song. Then I had a session with a producer called Jonah Stevens and we finished the song off together.

It happened quite quickly and the chords don't really vary that much. There are three different guitar parts in Go, but it isn't super difficult in terms of production. The main issue was getting it to sound how I wanted it to. We had about nine different versions, including a super beat-heavy one where it sounded [like] a lot [was going on]. We wanted to make an acoustic version, but it wasn't the right acoustic sound. Then we landed on the version that came out, which is a bit more stripped back, I love it.

When I write songs, the lyrics and melody come to me at the same time. I can't do one or the other, I can't hum and then add the words later. I need to have the words and the melody together so I understand the journey that I want the song to go on. I wanted to tell a story and, casting my brain back to 18-year-old me, I felt like that melody was catchy enough for you to still be able to sing it, but also know and understand the story. You can very clearly understand the lyrics.

I always write conversational lyrics. I like my music to be relatable, and for people to hear it and think, 'Oh my God, she's written that for me.' I'm not a deeply metaphorical person with my lyrics and word choices. I just like to say it how it is on the tin.

People say success is just hard work meets opportunity and luck, and I have put the hard work in. I had already shared the song a lot before it first came out, I think there were about 19-20,000 videos made using it on TikTok. The song was in the algorithm and it was luck that a group of 15 to 17-year-olds found it and liked it enough to start making videos to it. At the time, the song was trending a bit, so people would use it because they wanted their video to go viral. That then helped a load more people on TikTok find it as well.

After I've written a song and shown it to people, I just sit with it for a really long time until it's released. I show loved ones, mainly my mum, my sister and my partner. My sister guessed [Go would do well]. When I teased it on TikTok she was like, 'I think this is going to go viral.' I asked why and she said, 'I don't know, I can sense it.'

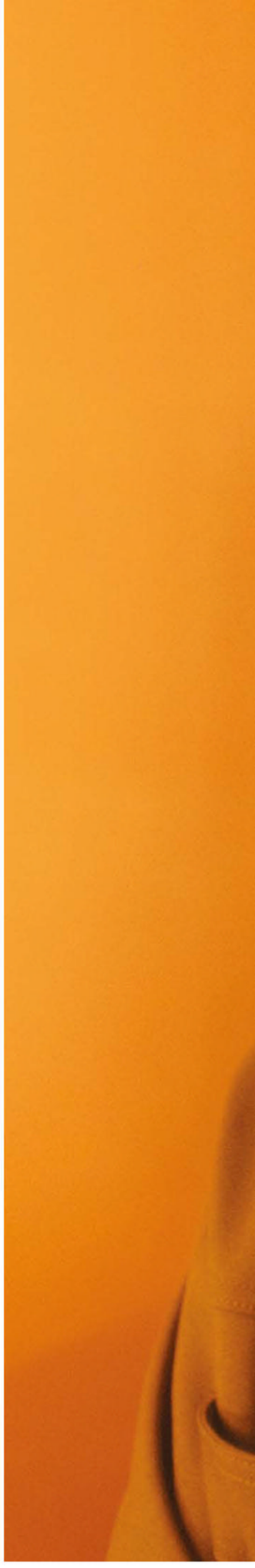
At the time I wasn't believing any of that. I'd had a lot of 'no's and felt I was not in a very good place in my career. I wasn't sure that people were going to vibe with the kind of music that I wanted to do, so I had no expectations for the song whatsoever. Then it did go viral and I was like, 'Oh my gosh!'

TikTok has definitely changed the trajectory of my career at a really fast speed. I joined in March 2020 and I think I had 600,000 followers by last summer [now 1.4 million]. That naturally sprinkles onto other platforms. Because there's not many Black girls from London doing pop music and singing and playing guitar, I think I stood out a little bit. I think I've shown that the UK wants more young Black girls doing whatever they want to do.

Since making Go, I've learned that TikTok is an ever-changing app. The trick is actually accepting that you know nothing about it, because the moment you think you've got it, you haven't. They're constantly changing the algorithm and how things work. You have to stay consistent and it really can change everything for you, but it's not to be solely relied on as your decision-maker for everything.

Go came out and it wasn't until two years later when it had its resurgence on TikTok. It's weird, because I wrote it so long ago that when I saw it gaining so much success, it almost felt like it was happening to somebody else.

You just never know when a song will have its time. I could put out a song now and it may not be until 2025 that someone random finds it and decides to give it a new lease of life.



"I've shown that the UK wants more young Black girls doing whatever they want to do"
Cat Burns

Burning up:
Cat Burns and (inset) the video for Go

Writer's Notes

Publishers: Kobalt, Tileyard
Writers: Cat Burns, George Morgan, Will Tannergard, Jonah Morgan Stevens
Released: 31.07.20
Label: Since '93/RCA
Total Sales (OCC): 1,171,463

Publisher's Corner

Leading executives salute their star songwriters...

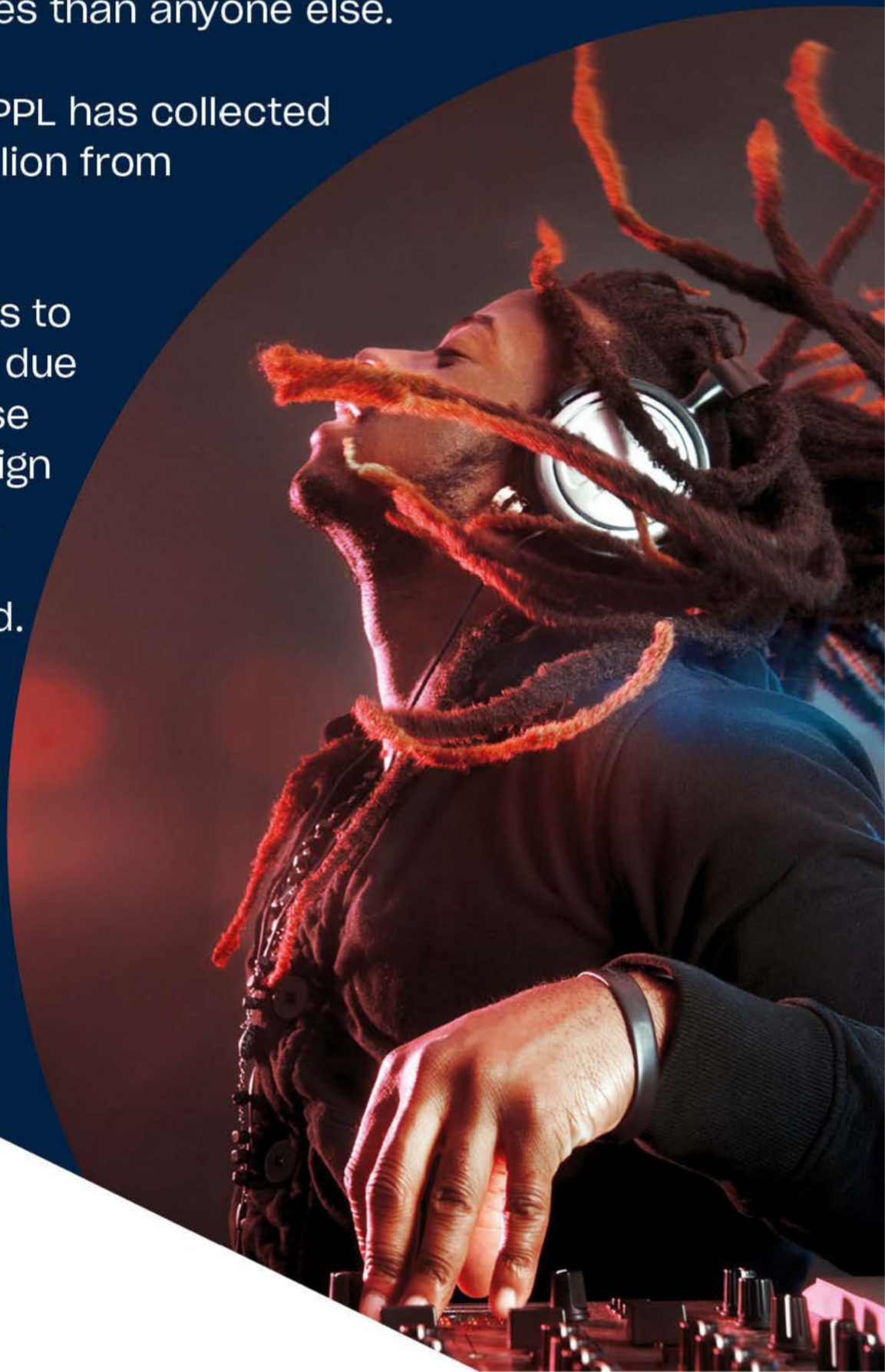
Alison Donald, head of creative, UK, Kobalt: "Cat Burns is one of the most exciting and exceptional British artists of our time and she is poised for global success. We are proud to have her as part of our roster. Her songs have an authentic and timeless quality to them, her refreshing honesty resonates deeply with her fans. She is a natural performer and has already supported both Years & Years and Ed Sheeran and sold out her own headline show. Her classic song Go went viral back in 2022, went to No.2 in the UK charts and has now reached platinum status. She is at the beginning of what will be a long and incredible career."

GET PLAYED, GET PAID

PPL is the global leader in neighbouring rights, collecting more international royalties than anyone else.

In the last decade PPL has collected more than £500 million from outside the UK.

If you own the rights to recordings, you are due royalties for their use around the world. Sign up for free with PPL and get paid when your music is played.



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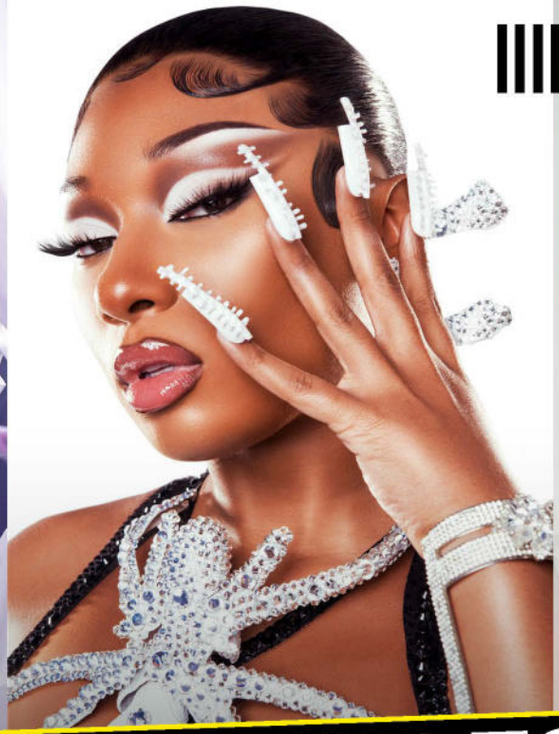


WELCOME TO THE NEIGHBOURHOOD

Neighbouring rights may not be the flashiest part of the music industry, but it stakes a bold claim as one of its most important. Here, in a **special report**, we gather a selection of the key players to debate the fall-out from the 2020s NR boom, talk international expansion and look ahead to the future of a sector that just won't stand still...

— BY JAMES HANLEY —

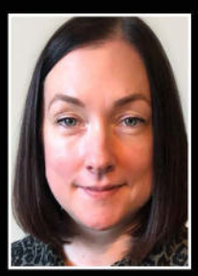
The neighbouring rights boom was one of the music industry's great unsung success stories of the 2010s. Valued at $1.4 billion at the start of the decade, the business had almost doubled to $2.6bn by 2019. And while the pandemic threatened to derail that momentum at the start of the 2020s, all signs point towards it being a mere temporary detour.

Music licensing company PPL certainly thinks so. The company, which turns 90 next year, counts Rita Ora, Blossoms, Paul Carrack, Steve Angello and ABBA's Björn Ulvaeus among its clients. It paid out just under £245 million to 165,000 performers and recording rights-holders in 2022 – the second highest total disbursed by PPL in a calendar year – bettered only by 2020's £260.2m.

"Before Covid-19, neighbouring rights had been on a long term growth trajectory and, despite the challenges the pandemic brought, we believe this positive trend remains unabated, spurred by new markets, new licensing opportunities and new legislation," PPL CEO Peter Leathem tells *Music Week*.

Revenues are delivered to members when their recorded music is played in the UK and around the world in public, on TV and radio. Moreover, the Covid crisis brought the work of the sector into sharp focus.

"It was one of the few sources of continuing income for performers and recording rights-holders, with the live market sadly in lockdown and fewer recording opportunities available," notes Leathem. "Between 2020 and 2022, PPL distributed almost three quarters of a billion pounds to performers and recording rights-holders. The market has now recovered to pre-pandemic levels and I am pleased to say that we are looking towards positive future growth."



"In order to get paid, you must capture, share and manage your data accurately"

CHLOE ROWLATT
PPL

Good neighbours: *(Top, L-R) PPL clients Blossoms, Peermusic's Megan Thee Stallion and Downtown client Justin Bieber*

As the figures have increased, so has the level of competition. PPL head of international Chloe Rowlatt describes the growth of the market as "explosive".

"We are seeing both an increase in the number of new players in this space, as well as market consolidation from a number of mergers and acquisitions," notes Rowlatt.

Independent publishing giant Peermusic is one of several high-profile entrants into the sector in recent years, forming a neighbouring rights powerhouse after the 2020 acquisition of Premier Muzik, All Right Music and Global Master Rights.

It represents approximately 3,000 performers including the likes of Billie Eilish, David Guetta, Megan Thee Stallion, Metallica and Carl Cox, and 300 recording rights owners such as Armada Music, Ninja Tune, CoDiscos and Big Machine. It also provides services to several CMOs which have assigned Peermusic to collect and administer all international remuneration for their recording rights owner members, including IFPI Sweden.

"We have clients we have represented for 20 years, and over this time we've seen the value of their neighbouring rights increase significantly," says Peermusic neighbouring rights MD Christophe Piot. "This growth has been driven by two factors. Firstly, there has been an upward trend in collections over the past two decades – Covid aside – and we anticipate this will continue into the next decade. Secondly, we're seeing new territories effectively collecting and paying neighbouring rights."

These developing markets are where the biggest opportunities

Party next door: *(L-R) PPL client Rita Ora, Peermusic's Billie Eilish and Ryan Tedder of Downtown client OneRepublic*

PHOTO: Edward Cooke

lie moving forward, believes Peermusic CEO Mary Megan Peer.

"The vast majority of global neighbouring rights revenues are currently generated from the US, Europe and the UK," says Peer. "And while these well-established CMOs steadily improve efficiency and increase their collections, those countries comprise only around a third of the world economy and less than 20% of its population. In Latin America, Asia and Africa, the value of other income streams such as digital, touring and publishing has been increasing more quickly in recent years, so the neighbouring rights have potential for significant growth as rights are established, enforced, licensed and the royalties accurately distributed."

Also in 2020, another industry heavyweight, Downtown Music Holdings, brought all of its neighbouring rights capabilities under the Downtown brand, combining its Downtown Neighbouring Rights service with the neighbouring rights division of its Fuga subsidiary. Lindsey Buckingham, Ella Fitzgerald, Justin Bieber, Sub Pop Records, Year0001, Polyvinyl, Insomniac, OneRepublic and Jon Batiste are among those affiliated with the company.

"Recent changes in qualification rules see US performers receiving revenue from countries where they previously had not," notes general manager Dean Francis. "There are increasing opportunities to set up collection and distribution societies within global markets that have been recognised as potential for huge growth. For example, Nigeria has had huge market growth in recent years and it is important to have systems where artists and labels in those regions are monetising their music locally."

Francis says one of the most interesting changes is the impact of catalogue acquisitions, which include the sale of NR income streams.

"Whilst the artist's rights are non-transferable, the purchaser of the catalogue could 'own' the majority share of revenue that is payable to the artist," he explains. "This is problematic as most societies will not accommodate multiple payees and all payments are made to the 'performer' themselves as the person to whom the right to equitable remuneration has been granted. How this is managed at CMO level could have a significant impact on the collection of NR income."

Colin Young, director of accountancy firm CC Young, which sits between the artist/rights-holder and CMO, elaborates on the ramifications of that shift.

"With catalogue sales and rights acquisitions now commonplace, neighbouring rights are often seen not only as a valuable income stream, but an asset which can be traded, even at the performer level," he notes.

Young says his company is interested in the "reliability and durability" of neighbouring rights royalties for its clients, "especially when they are not touring", as well as developments in legislation that could see increased collections from overseas. Session musicians, he adds, who may have previously accepted a buyout for playing on a record, can now seek additional payment for a 20% share after 50 years due to recent changes in legislation.

"There are now far more opportunities to collect neighbouring rights income," Young asserts. "The American Music Fairness Act has just been reintroduced in the US and it is backed by US CMO SoundExchange. If implemented, this would compel US terrestrial radio stations to begin paying out royalties for the use of recordings. There are also plans to unlock future royalties from South America and Asia."

Young gave evidence to MPs during the DCMS Committee streaming inquiry, based on his expertise with royalties models and experience of auditing accounts for clients. He was drawn into the hearings, which concluded that streaming needs a "complete reset", after he made a study of equitable remuneration – a proposal to bring the streaming royalties system for artists more in line with broadcast royalties.

"The discussion of equitable remuneration on streaming income is likely to be one which will continue, and should there be a major change or 'complete reset' in

legislation of this nature, it could be one of the biggest changes to copyright law for this generation," he says.

PPL is also keeping a close eye on the situation.

"Discussions are ongoing over the development of new rights for performers from the music streaming economy and, whilst PPL does not play a part in the lobbying for such rights, we are available to administer them should there be a change in UK legislation," chips in Peter Leathem. "Indeed, we are already collecting such income on behalf of our members from countries, such as Spain, that have introduced a streaming remuneration right."

As far as Downtown's Francis is concerned, however, there remains a need to increase knowledge of neighbouring rights.

"A better understanding of the sector will allow us to be more aligned and move forwards with confronting issues that allow artists and labels to collect income that they are rightfully entitled to," he opines. "An increase in awareness will also be more beneficial to independent labels and artists who have less access to industry professionals able to advise them of the neighbouring rights process. Additionally, a more streamlined and efficient process for rights-holder dispute resolution is needed. It is time-consuming and often repetitive with the same disputes occurring in many different countries."

Francis stresses the importance of artists and rights-holders keeping track of how they collect their neighbouring rights. "Reviewing your collection set up and managing your title claims on a quarterly or bi-annual basis is optimal," he says.

Elsewhere, Peermusic Neighbouring Rights MD Paul Smelt highlights the technological advances that are pushing the industry forward. Smelt points out that many CMOs have been improving their technology for collecting and distributing income to clients, either by building software themselves or partnering with third-party data or software providers.

"The trend for catalogue acquisiton could have a big impact on neighbouring rights"

DEAN FRANCIS
DOWNTOWN

"There is potential for significant growth in Latin America, Asia and Africa"

MARY MEGAN PEER
PEERMUSIC

"Artists should have the freedom to do more with their own rights"

COLIN YOUNG
CC YOUNG

"These type of improvements in technology result in greater transparency and accuracy for artists and rights owners worldwide as they aim to manage rights and matching usage at track-level, to enable accurate and fair distributions," Smelt adds.

At PPL, Chloe Rowlatt believes that the industry's approach to metadata management is also starting to change for the better.

"There is greater understanding among the music industry at large that, in order to get paid, you must capture, share and manage the data in your recordings accurately," she offers. "At a global level, there is much better coordination and collaboration amongst collective management organisations (CMOs) on everything, from how to improve global collections to increase revenue, through to how to be more accurate in the distribution of monies."

Nevertheless, PPL's Leathem indicates that, operationally, the industry still has a way to go when it comes to standardising its processes and systems to ensure a more joined-up approach.

"Data is key to ensuring that monies flow seamlessly through to performers and recording rights-holders, regardless of where and when their music is played," he says.

Colin Young, meanwhile, would like to see the registration and administrative process simplified "to give performers the freedom to do more with their own rights and not be over-reliant on a third party". The CC Young boss also predicts the wave of performer rights acquisition deals will test the rules of non-assignability for performers' rights.

"A performer's repertoire can split on the rights-holder side amongst different labels to collect," he says. "Will we see CMOs soften on the payment direction and assignment of acquired performer rights? New music services could create a land-grab for rights and we expect more tussles over how consumption is viewed according to how interactive it is."

With an eye on what comes next, Peermusic's Erik Veerman waxes lyrical about the company's investment in its own technology and data to ensure clients are provided with "the highest levels of transparency and insight into their neighbouring rights".

"We see that the utilisation of technology to make sure that neighbouring rights are optimally managed, registered and collected will be increasingly important," says Veerman. "Awareness of neighbouring rights has grown a lot in recent years, and as artist and rights owners become more knowledgeable about this income stream we also expect to see a lot more focus on the performance and efficiency of the CMOs and companies involved in collecting and distributing it."

Veerman, too, is forecasting a smoother process in the future.

"In some markets there are multiple CMOs and complex arrangements for passing revenue and data between them which leads to higher cost rates," he says. "Difficult questions will be asked about whether that needs to continue to be the case and we expect to see more collaboration, if not consolidation."

With consumption trends moving more heavily towards digital platforms, Downtown's Francis suggests there could be an adverse affect on licensing fees across traditional broadcast platforms.

"With fewer listeners there will be reduced advertising income from commercial TV and Radio, and therefore less distributable revenue for artists and labels," he says. "At the same time, there are still many opportunities for growth in both the public performance licensing sector and in emerging markets where there is either no collection set up or room for improvement in their existing operating structure. As technology improves, there is the potential for CMOs to distribute more frequently."

Ending on a positive note, Peermusic's Veerman sees much reason for the neighbouring rights market to feel cheerful.

"We've been pleased to see that the negative dip in CMO collections and distributions following the pandemic has turned back into growth," he concludes. "We're very optimistic..."

CENTRE STAGE

Music Venue Trust CEO Mark Davyd's monthly deep dive into live music's biggest issues...

THIS MONTH:

REPORT FOR DUTY

As you may have seen, Music Venue Trust launched its 2022 annual report at the end of January. The report provided comprehensive data about the grassroots music venue sector and attracted a lot of press and parliamentary interest. There were some key concerns highlighted in responses to the report, things that have been covered many times in this column and in *Music Week* generally: VAT on UK tickets is too high, the business rates system is broken and grassroots music venues should enjoy the same protections in law as other culturally important spaces.

However, it wasn't these concerns or requests to the government that attracted the most comment, but MVT's position on the building of new UK arenas, which provoked an outraged reaction from some potential arena operators. They responded by stating their good intentions and how committed they are to grassroots venues and new talent. That's lovely to hear. But as my grandmother used to say, "Fine words butter no parsnips".

There seemed to be some confusion about our intent, and whether MVT was 'picking on' specific new arenas or companies' commitments to these issues. So, let's clear that up. Here is our position, one which we believe is incredibly reasonable...

MVT believes that no more arenas should open to host live music events in the UK until we can guarantee they have a reliable and sustainable future talent pipeline that warrants them being opened.

The future must be based on the UK's ability to continue to nurture and develop new artists to fill the stages of these arenas. The research and development work that is required for this costs money. It's costing grassroots venues £79 million a year, which they can't continue to invest on their own. And that's not through a lack of will, they are simply no longer able to.

Due to that economic reality, Music Venue Trust believes that every arena opening in the UK should be able to demonstrate how it's going to make a financial contribution to this research and development work. If it can't, the arena shouldn't be opened, because it doesn't have a future.

We've said that every ticket sold for every show at these new venues must contain a contribution into the grassroots circuit. If it doesn't, it shouldn't get planning permission or be licensed. Whenever an operator is granted permission to open an arena, they should commit to a policy of investment into research and development. And we don't mean a token donation every so often to comply with a Corporate Social Responsibility policy or as a PR exercise. Every single ticket, every single show.

Argue us out of that position if you think you can. I know that there are some people in these companies creating arenas who would like to, but I don't believe the public or MPs share their views.

My personal view is that, ultimately, debating our position won't have any impact on the final outcome, there will have to be a contribution from every arena show into the grassroots circuit. The whole country is fed up with venues closing, leaving artists nowhere to play while huge companies persuade authorities to let them open enormous spaces that don't replace what is lost.

Music belongs to all of us and in all of our communities. It needs to be accessible, affordable and available. If we can't find a way to do that ourselves, it will be done to us.

The question isn't whether these arenas are going to be making a contribution to the work our grassroots music venues do to create the talent on which they depend, it is whether they will do it willingly. Be sensible, work with MVT as joint stakeholders, or wait until the next government gets fed up with what's happening and taxes every ticket to make it happen.

Let me conclude the column this month by being very blunt: Madison Square Garden Company, ASM Global, YTL Corporation, NEC Group, Oakview International Group, Live Nation. You are the companies that want to open and operate these new arenas. This is the choice you have to make, an investment programme you have a stake in. Structured, reasonable, effective and meaningful. This is a partnership with MVT that sees your investment guarantee the UK will continue to produce the best new talent in the world to fill your arenas for years to come.

Or you can do nothing and end up with a tax that disappears into government coffers, some lost in administration, some siphoned away to aid projects that do nothing to support the future of our industry or your new arena.

We want to work with you. We want to believe we can do this. The problem isn't going to go away. It's manageable, solvable and has little to no impact on your bottom line if we manage it ourselves. All you have to do is pick up the phone, sit down with us and make it happen.

"The whole country is fed up with venues closing while companies open enormous spaces that don't replace what's lost"

MARK DAVYD MUSIC VENUE TRUST

STATE OF THE (INDIE) NATION:

A monthly update on the ongoing closure crisis facing the UK's grassroots music venues, which MVT tackles through its Emergency Response Service of experts...

New Emergency response service cases in 2023: 23
Ongoing cases: 46

Grassroots Music Venue closures in 2023: 5
Grassroots Music Venue openings in 2023: 0

Music Week

MONTHLY CHARTS

Leap of faith: Pink's Trustfall is the fastest-selling album of 2023 so far

PHOTO: Solve Sundsbø

Subscribe to *Music Week* for digital access to the weekly charts, including Alan Jones' analysis

68/70 – Singles/Albums

69/71 – Analysis

72/73 – Market Shares

74 – Streaming/Compilations

75 – Vinyl

76/77 – Genre Top 20s

78/79 – UK Airplay/EU Airplay

80 – Spotify

81 – Vevo

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SINGLES CHART TOP 75

FEBRUARY CHART WEEKS 05-08

BRIT CERTIFIED PLATINUM, GOLD & SILVER AWARDS

★ Platinum (600,000)
● Gold (400,000)
● Silver (200,000)

TM	LM	MTH	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER) PUBLISHER (WRITER)
1	2	2	**Miley Cyrus** Flowers RCA USSM22202811 (UDS) ● (Kid Harpoon/T.Johnson)Warner Chappell/Pulse/Concord (M.Pollack/M.Cyrus/G.Hein)
2	1	3	**Raye Ft 070 Shake** Escapism Human Re Sources QMDA62217995 (The Orchard) ★ (M.Sabath)Warner Chappell/Sony ATV (R.Keen/M.Sabath/D.Balbuena)
3	3	3	**SZA** Kill Bill RCA/Top Dawg USRC12204584 (UDS) ● (C.Lang/R.Bisel)Universal/CC (S.Rowe/C.Lang/R.Bisel)
4	New		**PinkPantheress** Boy's A Liar Warner GBAYE2202560 (Arvato) (Mura Masa/PinkPantheress)Sony ATV/BMG (G.Walker/A.Crossan)
5	19	3	**Miguel** Sure Thing Jive USJI10800160 (UDS) ★ (Happy Perez)Universal/MCA (N.Perez/M.J.Pimentel)
6	4	5	**Taylor Swift** Anti-Hero EMI USUG12205736 (UDS) ★ (J.Antonoff/T.Swift)Universal/Sony ATV (T.Swift/J.Antonoff)
7	7	6	**Sam Smith & Kim Petras** Unholy Capitol GBUM72205415 (UDS) ★ (Ilya/Cirkut/Slatkin/Fedi/J.Napes/Smith)WarnerChappell/Universal/CC (Smith/Napier/Ilya/Walter/Slatkin/Fedi/Petras)
8	5	5	**Venbee & Goddard** Messy In Heaven Columbia GBARL2201902 (UDS) ● (A.Goddard/Tao/J.Manson)Kobalt/Sentric/CC (E.Doyle/D.Fable/A.Goddard/M.Cinti)
9	10	6	**Rema & Selena Gomez** Calm Down Jonzing Worldwide/Mavin NGA3B2214004 (Virgin/UDS) ● (Andre Vibez/London)Warner Chappell/Sony ATV (D.Ikubor/A.Uwaifo/M.Hunter)
10	8	6	**David Guetta & Bebe Rexha** I'm Good (Blue) Parlophone UKWLG2200055 (Arvato) ★ (Guetta/Reznikov)Jackback/BMG/Sony ATV/Gz 2538 (Guetta/Purcell/Rexha/Plested/Randone/Lobina/Gabutti)
11	13	3	**Metro Boomin, The Weeknd & 21 Savage** Creepin' Republic USUG12208791 (UDS) ● (Metro Boomin/DaHeala/P. Lee Johnson/J.Lenox)EMI/CC (LT Wayne/21 Savage/DaHeala/P. Lee Johnson/J.Lenox...)
12	14	11	**Harry Styles** As It Was Columbia USSM12200612 (UDS) ★2 (Kid Harpoon/T.Johnson)Universal/Pulse/One Year Yesterday (H.Styles/T.Hull/T.Johnson)
13	22	4	**Tiësto & Tate McRae** 10:35 Atlantic/Ministry Of Sound CYA112001130 (Arvato) ● (LostBoy/Tedder/Tiësto)Kobalt/Warner Chappell/Sony ATV (T.Verwest/A.Allen/S.Harris/T.McRae/P.Rycroft/R.Tedder)
14	9	3	**Central Cee** Let Go Central Cee US39N2203950 (ADA Arvato) ● (Nastylgia/KwolleM)Warner Chappell/Concord/Sony ATV/CC (O.Caesar-Su/E.Oparah/M.Rosenberg/K.Akindojuromi)
15	12	5	**Oliver Tree & Robin Schulz** Miss You Atlantic USAT22211992 (Arvato) ● (Oliver Tree Nickell/Marshmello/D.Pramik)Sony ATV/Kobalt (Oliver Tree Nickell/Marshmello/D.Pramik)
16	71	2	**Coi Leray** Players Uptown/Republic USUM72222388 (UDS) (J.Goldstein)Universal/CC (C.Collins/F.Ferraro/J.Goldstein/Akil King)
17	11	4	**Meghan Trainor** Made You Look RCA USSM12204574 (UDS) ● (F.Vindver)Sony ATV/Warner Chappell (M.Trainor/S.Douglas/F.Vindver)
18	15	6	**Lewis Capaldi** Forget Me EMI DEUM72204717 (UDS) ★ (Capaldi/TMS)SonyATV/Warner Chappell/BMG (L.Capaldi/M.Pollack/B.Kohn/T.Barnes/P.Kelleher/P.Plested)
19	23	7	**Beyoncé** Cuff It Columbia/Parkwood Ent. USSM12206232 (UDS) ● (Beyoncé/NovaWav/Rissi/Saadiq/The-Dream)Sony ATV/EMI/Roynet... (Beyoncé/Andrews/Coney/Ristorp/Saadiq...)
20	17	47	**Tom Odell** Another Love Columbia GBARL1201887 (UDS) ★3 (Odell/Grech-Marguerat)Warner Chappell (Odell)
21	6	3	**Lewis Capaldi** Pointless EMI DEUM72203211 (UDS) ● (S.Mac)BMG/Sony ATV/Rokstone/Universal (L.Capaldi/E.Sheeran/S.Mac/J.McDaid)
22	33	10	**George Ezra** Green Green Grass Columbia GB1102200463 (UDS) ★ (J.Pott/S.Price)Warner Chappell/BMG (G.Ezra/J.Pott/S.Price)
23	52	2	**Libianca** People 5K QZTB52268087 (UDS) (Mage the Producer/Jae5)Sony/Kobalt (L.Kenzonkinboum Fonji/O. Moses Odia)
24	Re-Entry		**Mimi Webb** Red Flags Epic USSM12211463 (UDS) (C.McDonaugh/R.Daly/Cirkut)Sony ATV/Kobalt/Warner Chappell (A.Webb/C, R & T.McDonough/Ryan Daly/Castle/Cirkut)
25	18	9	**OneRepublic** I Ain't Worried Interscope USUM72206227 (UDS) ★ (Oscroft/Spry/Kutzle/Tedder)EMI/Downtown (B.Yttling/B.Kutzle/J.Eriksson/P.Morén/R.Tedder/T.Spry)
26	20	7	**Eliza Rose & Interplanetary Criminal** BOTA... Warner/X One House QZAKB2166405 (Arvato) ★ (Interplanetary Criminal)Warner Chappell/BMG/Supreme (E.Creese/Z.Bruce/R.Clivilles/D.Cole/R.Ramos/A.Friedman)
27	16	4	**Bugzy Malone & TeeDee** Out Of Nowhere B-Somebody CAN132200297 (ADA Arvato) ● (TeeDee)EMI/Sony ATV/CC (B.Pettit/A.Davies/N.McLean-Daley/T.Dempsey)
28	New		**Headie One** Martin's Sofa Relentless GBARL2202528 (UDS) (M1onthebeat)Universal/CC (I.Adjei/N.Wilburn/JH Luellen/M1OnTheBeat)
29	35	3	**Cian Ducrot** I'll Be Waiting Polydor GBUM72205880 (UDS) (C.Ducrot/J.Wander)Sony ATV/Warner Chappell (C.Ducrot/L.Frawley)
30	New		**The Kid Laroi** Love Again RCA USSM12300443 (UDS) (Fedi/Cirkut)Sony ATV/Universal/WC/Electric Feel/Bell Ear (C.Howard/B.Walsh/H.Walter/O.Fedi)
31	21	6	**Anne-Marie & Aitch** Psycho Asylum/Major Tom's GBAHS2201059 (Arvato) ● (Billen Ted/Mojam)EMI/Sony ATV/Sony/BMG (Nicholson/Armstrong/Mann/Barker/Tucker/Hollings/Newbitt Brennan)
32	New		**Lizzy McAlpine** Ceilings Harbour Artists & Music GBKPL2280163 (AWAL) (E.Ebbage/P.Etherington)Kobalt/Indigo (E.McAlpine)
33	32	5	**Jvke** Golden Hour JVKE GBKPL2204171 (AWAL) ● (Z.Lawson/JVKE)Kobalt (J.Lawson/Z.Lawson)
34	26	7	**Chris Brown** Under The Influence RCA USRC11902743 (UDS) ★ (Kiddominant)Universal/Sony ATV/Concord (C.Brown/D.Adeleke/A.Agboola/T.Mckie)
35	27	21	**Ed Sheeran** Bad Habits Asylum GBAHS2100318 (Arvato) ★5 (Sheeran/FRED/McDaid)Sony ATV/Universal/Promised Land (E.Sheeran/J.McDaid/F.Gibson)
36	24	9	**LF System** Afraid To Feel Warner GBAHT2200492 (Arvato) ★ (LF System)Warner Chappell/CC (Finnigan/Larkman/Simmons/Jefferson/Roebuck)
37	34	5	**Stephen Sanchez** Until I Found You Republic USUG12103651 (UDS) ● (I.Fitchuk/K.Snyder)Sony ATV/CC (S.Sanchez/E.Beihold)
38	31	4	**Joel Corry & Tom Grennan** Lionheart (Fearless) Atlantic GBAHS2201155 (Arvato) ● (DigitalFarmAnimals/Corry/Thompson/Applebaum)Sony ATV/Spirit/UMP/Kobalt (Gale/Scott/Needle/Mojam/Grennan/Corry...)
39	29	18	**Ed Sheeran** Shivers Asylum GBAHS2100816 (Arvato) ★3 (E.Sheeran/Steve Mac/Fred again..)Sony ATV/Universal/Rokstone (E.Sheeran/S.Mac/J.McDaid/K.Lavelle)
40	New		**Sam Smith, Calvin Harris & Jessie Reyez** I'm Not Here To Make... Capitol GBUM72205420 (UDS) (C.Harris/Stargate)Warner Chappell/EMI/CC (Smith/Wiles/J.Reyez/Eriksen/Hermansen/Harburg/Arlen)
41	New		**KSI Ft Oliver Tree** Voices Atlantic GBAHS2201540 (Arvato) (Digital Farm Animals/Mojam)Sony ATV/Universal/Kobalt/CC (O.Olatunji/O.Tree Nickell/N.Gale/M.Omer/J.Murray/C.Manning...)
42	40	50	**Lewis Capaldi** Someone You Loved EMI DEUM71806776 (UDS) ★7 (TMS)Sony ATV/BMG (Capaldi/Roman/Kohn/Kelleher/Barnes)
43	New		**Pink** Trustfall RCA USRV82202035 (UDS) (Fred/J.McDaid)Sony/EMI/Sony ATV (A.Moore/J.McDaid/F.Gibson)
44	New		**Strandz** Us Against The World Relentless QZTVM2205058 (UDS) (Blueboy/Strandz)Sony ATV/Faceless/CC (Strandz/Digga D)
45	37	194	**The Killers** Mr Brightside Vertigo GBFFP0300052 (UDS) ★7 (Saltzman/The Killers)Universal (Flowers/Keuning)
46	25	5	**Stormzy** Hide & Seek 0207/Merky GBUM72204538 (UDS) ● (P2J/PRGRSHN/O.Cutts)Warner Chappell/BMG/Sony ATV/CC (M.Omari/R.Isong/AJ.Brown/Ayanna/O.Cutts/T.Openiyi...)
47	60	5	**Taylor Swift** Lavender Haze EMI USUG12205734 (UDS) ● (J.Antonoff/T.Swift/Sounwave/J.Sweet/Braxton Cook)Universal/Sony ATV/Beat Bully/Kobalt (Swift/Antonoff/Kravitz/Spears...)
48	30	8	**Steve Lacy** Bad Habit L-M/RCA USRC12201440 (UDS) ● (S.Lacy)Warner Chappell/Kobalt/CC (S.Lacy/M.Castellanos/D.Gordon/B. Fousheé/J.Carroll Kirby)
49	28	4	**Drake & 21 Savage** Rich Flex Columbia/OVO/Republic USUG12208598 (UDS) ● (Tay Keith/Vinylz/FNZ/BoogzDaBeast)CC (Various)
50	42	14	**Cat Burns** Go RCA/Since 93 GBKPL2013050 (UDS) ★2 (Jonah)Kobalt/ST Songtrust/Sentric (C.Burns/G.Morgan/W.Tannergaard)
51	49	27	**The Weeknd** Save Your Tears Republic/XO USUG12000658 (UDS) ★3 (Max Martin/O.Holter/The Weeknd)Kobalt/MXM/Warner Chappell/Universal (A.Tesfaye/A.Balshe/J.Quenneville...)
52	New		**Pink** Never Gonna Not Dance Again RCA USRC12203886 (UDS) (Max Martin/Shellback)EMI/Kobalt/MXM (A.Moore/Max Martin/K.Schuster)
53	New		**Sub Focus & Dimension** Ready To Fly EMI GBUM72206309 (UDS) (Sub Focus/Dimension)Kobalt/EMI/CC (Jo Hill/N.Douwma/R.Etheridge)
54	38	5	**Dean Lewis** How Do I Say Goodbye Island AUUM72200187 (UDS) ● (D.Lewis/J.Hume/E.Holloway/N.Atkinson)Kobalt (D.Loaney/J.Hume)
55	63	98	**Coldplay** Viva La Vida Parlophone GBAYE0800265 (Arvato) ★4 (Dravs/Eno/Hopkins/Simpson)Universal (Berryman/Buckland/Champion/Martin)
56	36	6	**Dermot Kennedy** Kiss Me Island USUG12203745 (UDS) ● (Steve Mac/KOZ)TaP/UMPG/Rokstone/EMI (S.Mac/D.Kennedy/D.Smith/S.Kozemnuik)
57	39	9	**Burna Boy** Last Last Atlantic USAT22204901 (Arvato) ★ (Ruuben/MDS/Off6Out/Chopstix)EMI/Sony ATV/Universal/CC (Ogulu/Mason/M&S Haataja/Laukkanen/Kauppinen/Olagundoye...)
58	47	20	**Sam Fender** Seventeen Going Under Polydor GBUM72103036 (UDS) ★2 (B.Bronte)Kobalt (S.Fender)
59	41	28	**Glass Animals** Heat Waves Polydor GBUM72000433 (UDS) ★3 (Dave Bayley/P.Epworth)Beggars (D.Bayley)
60	43	13	**Kate Bush** Running Up That Hill Fish People GBCNR8500002 (ADA Arvato) ★2 (K.Bush)Sony ATV (K.Bush)
61	50	29	**The Neighbourhood** Sweater Weather Columbia USSM11204647 (UDS) ★2 (Pilbrow)EMI/Pen Island/Zman/Douche Cash (Rutherford/Abels/Freedman)
62	61	2	**Tory Lanez** The Color Violet One Umbrella QZTGW2100275 (Label Engine) ● (Roark Bailey/N.Dean/Foreign Teck)Warner Chappell/Universal/Kings Republic (N.Dean/M.Hernandez/Tory lanez)
63	New		**D4vd** Here With Me Darkroom QZMEM2209263 (UDS) (Blueday/D.Darmawan)Sony ATV/Peermusic (D.Burke/D.Darmawan)
64	57	39	**The Weeknd** Blinding Lights Republic/XO USUG11904206 (UDS) ★6 (M.Martin/Holter/The Weeknd)Universal/Kobalt/MXM/KMR/Warner Chappell (Tesfaye/Balshe/Quenneville/M.Martin/Holter)
65	Re-Entry		**The Kid Laroi & Justin Bieber** Stay Def Jam/RCA USSM12104470 (UDS) ★2 (Cashmere Cat/Fedi/Slatkin/Puth)Sony ATV/Universal/Kobalt/BMG/ST (Howard/Bieber/Høiberg/Fedi/Slatkin/Puth/Mule/DeBoni...
66	68	4	**Lil Uzi Vert** Just Wanna Rock Atlantic USAT22219206 (Arvato) (MCVertt/Synthetic)Warner Chappell/CC (S.Woods/J.Mercado/M.Camara)
67	67	108	**Vance Joy** Riptide Atlantic AULI01385760 (Arvato) ★5 (Keogh/White/Castle)We Are unified PTY (Keogh)
68	72	7	**Lizzo** 2 Be Loved (Am I Ready) Atlantic USAT22203706 (Arvato) ● (Max Martin/Ilya)Warner Chappell/Kobalt/MXM (M.Jefferson/ILYA/M.Martin/S.Kotecha/P.Svensson)
69	48	15	**Eminem** Mockingbird Interscope USIR10400813 (UDS) ★2 (Eminem/Resto)Kobalt (M.Mathers/L.Resto)
70	75	72	**Ed Sheeran** Perfect Asylum GBAHS1700024 (Arvato) ★8 (Hicks/Sheeran/B.Blanco)Sony ATV/Ed Sheeran Ltd (Sheeran)
71	66	17	**Adele** Easy On Me Columbia USSM12105970 (UDS) ★2 (G.Kurstin)EMI/Melted Stone/Kurstin (A.Adkins/G.Kurstin)
72	New		**The Weeknd** Die For You Republic/XO USUG11601011 (UDS) ★ (McKinney/Cirkut/Tesfaye/Cashmere Cat/Prince 85)SMP/Kobalt/Sony ATV/Universal/WMMW/.. (Tesfaye/Mckinney/Prince 85...)
73	65	21	**Becky Hill & David Guetta** Remember Polydor GBUM72103544 (UDS) ★2 (D.Guetta/L.Storrs/S.Lowe)Sony ATV/Universal/Kobalt/Spirit B-Unique/Jackback/Extreme (R.Hill/K.A.Poole/K.Sones/L.Thompson...)
74	62	19	**Elton John & Dua Lipa** Cold Heart EMI/Warner GBUM72105353 (UDS)★2 (Pnau)Universal/BMG (John/Taupin/Mayes/N&S.Littlemore/Meecham/Meredith)
75	Re-Entry		**Harry Styles** Late Night Talking Columbia USSM12200610 (UDS) ★ (Kid Harpoon/T.Johnson)Universal (H.Styles/T.Hull)

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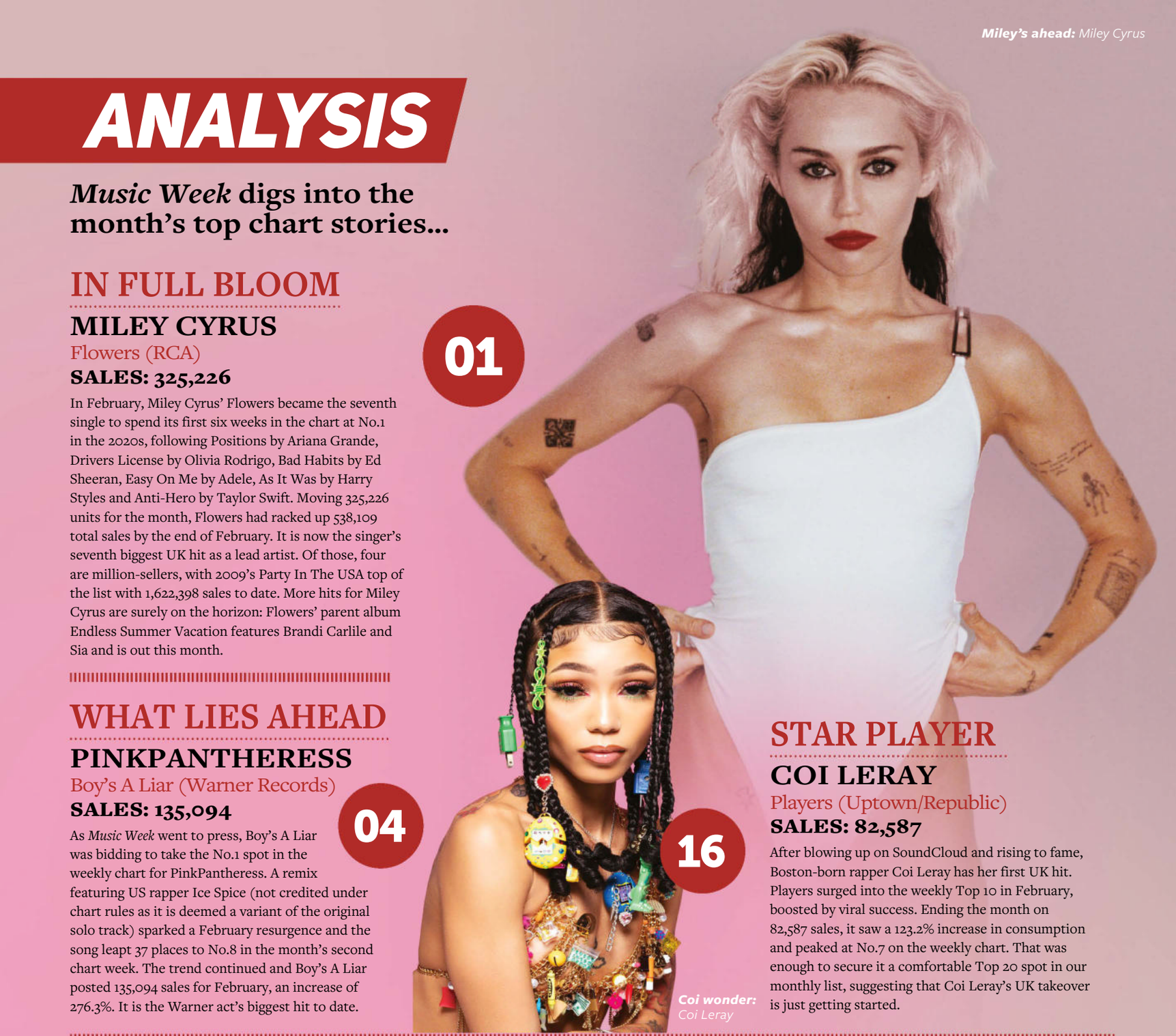

Miley's ahead: *Miley Cyrus*

ANALYSIS

Music Week digs into the month's top chart stories...

IN FULL BLOOM

MILEY CYRUS

Flowers (RCA)

SALES: 325,226

01

In February, Miley Cyrus' Flowers became the seventh single to spend its first six weeks in the chart at No.1 in the 2020s, following Positions by Ariana Grande, Drivers License by Olivia Rodrigo, Bad Habits by Ed Sheeran, Easy On Me by Adele, As It Was by Harry Styles and Anti-Hero by Taylor Swift. Moving 325,226 units for the month, Flowers had racked up 538,109 total sales by the end of February. It is now the singer's seventh biggest UK hit as a lead artist. Of those, four are million-sellers, with 2009's Party In The USA top of the list with 1,622,398 sales to date. More hits for Miley Cyrus are surely on the horizon: Flowers' parent album Endless Summer Vacation features Brandi Carlile and Sia and is out this month.

WHAT LIES AHEAD

PINKPANTHERESS

Boy's A Liar (Warner Records)

SALES: 135,094

04

As _Music Week_ went to press, Boy's A Liar was bidding to take the No.1 spot in the weekly chart for PinkPantheress. A remix featuring US rapper Ice Spice (not credited under chart rules as it is deemed a variant of the original solo track) sparked a February resurgence and the song leapt 37 places to No.8 in the month's second chart week. The trend continued and Boy's A Liar posted 135,094 sales for February, an increase of 276.3%. It is the Warner act's biggest hit to date.

Coi wonder: *Coi Leray*

16

STAR PLAYER

COI LERAY

Players (Uptown/Republic)

SALES: 82,587

After blowing up on SoundCloud and rising to fame, Boston-born rapper Coi Leray has her first UK hit. Players surged into the weekly Top 10 in February, boosted by viral success. Ending the month on 82,587 sales, it saw a 123.2% increase in consumption and peaked at No.7 on the weekly chart. That was enough to secure it a comfortable Top 20 spot in our monthly list, suggesting that Coi Leray's UK takeover is just getting started.

RED ALERT

MIMI WEBB

Red Flags (RCA)

SALES: 69,026

24

With 98,194 total sales so far, Red Flags is establishing itself as another hit for Mimi Webb. The track has a weekly peak of No.15 and posted 69,026 sales in February. The Kent-born TikTok sensation's biggest hit to date is Good Without (756,555 sales), but that could soon change with the release of her debut album Amelia (out now).

THROUGH THE ROOF

LIZZY McALPINE

Ceilings (Harbour Artists & Music)

SALES: 57,633

32

Offering up another example of emerging talent tasting chart success in what was a fertile month for viral hits, Lizzy McAlpine's 2022 album track Ceilings hit No.9 in the weekly list and finished at No.32 for the month. Having been available since last April on her second album Five Seconds Flat, it subsequently spread on TikTok, becoming the Philadelphia-born 23-year-old's maiden UK Top 10. Ceilings now has 100,053 total sales to date.

WORLD BEATER

STRANDZ

Us Against The World (Relentless)

SALES: 48,725

44

Originally released in November, Us Against The World has become the debut hit for German-born, Nigerian-raised London rapper Strandz. A remix featuring Digga D helped the song go viral in February, shifting 48,725 units for the month to boost its overall to date tally to 80,327. It was a good month for label Relentless, with returning star Headie One also finishing at No.28 with Martin's Sofa (61,504 sales), his 25th hit in total.

World class: *Strandz*

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ALBUMS CHART TOP 75

FEBRUARY CHART WEEKS 05-08

BRIT CERTIFIED PLATINUM, GOLD & SILVER AWARDS

★ Platinum (300,000)
● Gold (100,000)
● Silver (60,000)

TM	LM	MTHS	ARTIST/TITLE/LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER)
1	New		**Pink** Trustfall RCA 19658772652 (UDS) (D.Hodges/FRED/J.McDaid/M.Koma/A.Moore/S.Gooding/J.Fraites/W.Schultz/J.Shatkin/D.Baron/A Strut/Max Martin...)
2	3	25	**The Weeknd** The Highlights Republic/XO 3573443 (UDS) ★ (The Weeknd/Max Martin/Holter/Payami/McKinney/Cirkut/Tesfaye/Dukes/Metro Boomin/Illangelo/Dre Moon...)
3	1	5	**Taylor Swift** Midnights EMI 4579009 (UDS) ★ (J.Antonoff/T.Swift/J.Sweet/B.Cook/Sounwave/Keanu Beats/A.Dessner)
4	7	10	**Harry Styles** Harry's House Columbia 19658707272 (UDS) ★ (Kid Harpoon/T.Johnson/S.Witte)
5	2	3	**SZA** SOS RCA/Top Dawg 0196589564931 (UDS) ● (A.Atlantica/Buccellati/Babyface/Beat Butcha/benny blanco/B.Slatkin/BLK Beats/C.Lang/D.McKinnon/DJ Dahi/E.Rise/E.Haynie...)
6	New		**Sam Smith** Gloria Capitol EMICD2070 (UDS) (S.Mac/Stargate/Jimmy Napes/S.Smith/ ILYA/Cirkut/B.Slatkin/O.Fedi/Loshendrix/NEZ/D.Odlum/Anju Blaxx)
7	New		**Shania Twain** Queen Of Me EMI 4860855 (UDS) (D.Stewart/M.Crew/D.Priddy/A.Messinger/M.Ralph/A.Twain/T.Joseph/P.Meany)
8	New		**Paramore** This Is Why Atlantic 0075678627590 (Arvato) (C. de la Garza)
9	5	123	**Eminem** Curtain Call – The Hits Interscope 9887893 (UDS) ★9 (Eminem/Dr Dre/Resto/The 45 King & Louie/DJ Head/Elizondo/Bass/The Recording Academy/Mel-Man)
10	New		**Raye** My 21st Century Blues Human Re Sources M21CBCD (The Orchard/Proper) (BloodPop/Di Genius/G.Buccellati/M.Sabath/P.Miller/Punctual/RAYE)
11	4	16	**Ed Sheeran** = Asylum 0190295859039 (Arvato) ★3 (E.Sheeran/S.Mac/J.McDaid/Parisi/Fred again../J.Rubel/L.Bell/Watt/B.Gibson/E.Anderfjärd/RØMANS/F.Vance)
12	8	64	**Elton John** Diamonds Mercury/UMR 6700657 (UDS) ★3 (Dudgeon/John/Franks/Thomas/Michael/Leonard/Bell/T-Bone Burnett/Bellotte/Bacharach/C.Bayer Sager/Narada/Penny...)
13	New		**Inhaler** Cuts & Bruises Polydor 4559580 (UDS) (A.Genn)
14	10	46	**Lewis Capaldi** Divinely Uninspired To A Hellish Extent EMI 7747307 (UDS) ★4 (Atkinson/Holloway/Earp/Capaldi/TMS/Cook/Pillai/Sneddon/JR Ho)
15	11	52	**Fleetwood Mac** 50 Years - Don't Stop Rhino 0603497855612 (Arvato) ★3 (Fleetwood Mac/Dashut/Caillat)
16	12	170	**ABBA** Gold – Greatest Hits Polydor 2752259 (UDS) ★20 (Andersson/Ulvaeus)
17	9	112	**Arctic Monkeys** AM Domino WIGCD317 (Integral UDS) ★5 (Ford/Orton)
18	16	110	**Oasis** Time Flies – 1994-2009 Big Brother RKIDCD66 (The Orchard/Proper) ★5 (Oasis/Coyle/Morris/Stent/Sardy/Gallagher)
19	14	108	**Queen** Greatest Hits EMI 2761039 (UDS) ★23 (Baker/Queen/Mack)
20	17	22	**Olivia Rodrigo** Sour Geffen 3807744 (UDS) ★2 (Dan Nigro/Alexander23/Jam City/A.Rodrigo)
21	20	72	**Ed Sheeran** ÷ Asylum 0190295859039 (Arvato) ★13 (Mac/Sheeran/Elizondo/Hicks/B.Blanco/McDaid/Killbeatz/Labrinth)
22	23	16	**Little Mix** Between Us RCA 19439926272 (UDS) ★ (S.Mac/Bloodshy/Taroncher/Guetta/Saint Fleur/Electric/Duars/Goldfingers/Reynolds/Ashurst/Kearns/Goldstein/Class...)
23	15	20	**Whitney Houston** I Will Always Love You – The Best Of... Arista 88765413932 (UDS) ● (Kashif/Masser/NM Walden/Babyface/"LA" Reid/Foster/Clivillés/Cole/Duplessis/Wyclef/Tricky/Kiriakou/Mason/Dupri/Cox...)
24	26	7	**Eminem** Curtain Call 2 Interscope 4817107 (UDS) ● (Eminem/Aalias/Alex da Kid/Villasana/Battle Roy/BJ Burton/Boi-1da/d.a. got that dope/DJ Khalil/Dr. Dre/DVLP/Haynie..)
25	Re-Entry		**Beyoncé** Renaissance Columbia/Parkwood Ent. 19658744502 (UDS) ● (Beyoncé/The-Dream/Duran/Dean/S1a0/Aossey/White/Dijon/Penny/Solomon/NovaWav/Rissi/Saadiq/Skrillex/Al Cres/Beam...)
26	28	66	**Taylor Swift** 1989 EMI 4701883 (UDS) ★6 (Swift/Taylor/Zancanella/MaxMartin/Shellback/Payami/Antonoff/Mattman & Robin/Kurstin/Chapman/Heap)
27	13	3	**Metro Boomin** Heroes & Villains Island 0602448810441 (UDS) (Various)
28	22	114	**Fleetwood Mac** Rumours Rhino/Warner 8122796778 (Arvato) ★14 (Fleetwood Mac/Dashut/Caillat)
29	24	37	**Elvis Presley** Elv1s: 30 #1 Hits RCA 07863680792 (UDS) ★6 (S.Sholes/E.Presley/L.Newman/W.Scharf/J.Leiber/M.Stoller/Chet Atkins/B.Porter/C.Moman/F.Jarvis/S.Phillips/R.Hull)
30	33	39	**Harry Styles** Fine Line Columbia 19439705122 (UDS) ★2 (Tyler Johnson/Kid harpoon/Witte/Kurstin/Bhasker)
31	31	91	**Oasis** (What's The Story) Morning Glory? Big Brother RKIDCD007 (The Orchard/Proper) ★16 (Morris/Gallagher)
32	30	23	**The Weeknd** Starboy Republic/XO 5727592 (UDS) ★ (The Weeknd/McKinney/Cirkut/B.Billions/Mano/M.Martin/Payami/B.Blanco/Cashmere Cat/Jake One/Swish/Labrinth...)
33	21	2	**Clavish** Rap Game Awful Polydor 4860307 (UDS) (Aifo/AyeTM/Chek Beatz/Disco/Elyas/Eugene Tsai/The FaNaTiX/GO Beatz/HARGO/Harry Beech/Hazey Just Landed/HD Beats...)
34	29	31	**Taylor Swift** Folklore EMI 0602435034805 (UDS) ★ (Dessner/Antonoff/Swift)
35	New		**Those Damn Crows** Inhale/Exhale Earache MOSH669CD (Proper) (D.Weller)
36	27	4	**Drake & 21 Savage** Her Loss Columbia/OVO/Republic 0602448926227 (UDS) ● (40/Audio Anthem/B100/BanBwoi/Boi-1da/BoogzDaBeast/Cheeze Beatz/CuBeatz/D.East/DannoProductionz/DAVID x ELI...)
37	37	39	**Taylor Swift** Lover EMI 7792868 (UDS) ★ (Dukes/Bell/Swift/Antonoff/Little/Sounwave)
38	41	41	**Lana Del Rey** Born To Die Polydor 2787091 (UDS) ★4 (Haynie/Parker/Berger/Robopop/Bhasker/Daly/Sneddon/Bauer-Mein/Nowels/Braide/Shux/Skarbek/Howe)
39	18	5	**The 1975** Being Funny In A Foreign Language Dirty Hit DH1504 (UDS) ● (M.Healy/G.Daniel/J.Antonoff/BJ Burton/G.Daniel)
40	43	63	**Maroon 5** Singles Interscope 4754556 (UDS) ★ (Maroon 5/Wallace/Endert/B.Blanco/MaxMartin/Shellback/Robopop/Stent/Farrar/Lange/Zancanella/Levine/MdL/Ammo/...)
41	38	96	**Arctic Monkeys** Whatever People Say I Am, That's...Domino WIGCD162 (Integral UDS) ★7 (Abbiss/Smyth)
42	52	18	**50 Cent** Best Of Polydor/UMR 5741146 (UDS) ★ (Dr.Dre/Elizondo/Dirty Swift/ Mr.Porter/Dangerous LLC/Storch/B-Money "B$"/ Hi-Tek/C. Styles/Sire/Timbaland/Danja...)
43	New		**Ava Max** Diamonds & Dancefloors Atlantic 0075678631733 (Arvato) (Various)
44	39	76	**David Bowie** Legacy Parlophone 0190295919900 (Arvato) ★2 (Rodgers/Bowie/Visconti/Queen/Scott/Dudgeon/Maslin/Winstanley)
45	48	35	**Dua Lipa** Future Nostalgia Warner 0190295275778 (Arvato) ★2 (Bhasker/Mones/Kirkpatrick/TMS/Price/Evigan/Koz/Ariza/SG Lewis/Watt/The Monsters & Strangerz/Lindgren...)
46	40	4	**Ella Henderson** Everything I Didn't Say Atlantic 0190296303524 (Arvato) (Riley/Jean-Marie/Mac & Phil/Two Inch Punch/TMS/S.de Jong/Decilveo/T.Scott/J.Carlsson/M.Kintish/S.Manovski/Green...)
47	45	4	**Foo Fighters** The Essential Sony Music CG 19658737752 (UDS) (G.Norton/G.Kurstin/Foo Fighters/N.Raskulinecz/Butch Vig/B.Jones/A.Kasper)
48	44	85	**The Beatles** 1 Apple Corps 0830702 (UDS) ★12 (McCartney)
49	51	62	**Bruno Mars** Doo-Wops & Hooligans Elektra 0075678833250 (Arvato) ★7 (The Smeezingtons/Needlz/The Supa Dups)
50	50	22	**The Weeknd** After Hours Republic/XO 881838 (UDS) ● (Illangelo/The Weeknd/DaHeala/Dukes/Reed/Mercereau/MaxMartin/Holter/Metro Boomin/Dre Moon/Parker/OPN...)
51	55	58	**Katy Perry** Teenage Dream Virgin CDV3084 (UDS) ★5 (Dr. Luke/Blanco/Martin/StarGate/Stewart/Harrell/Ammo/Wells)
52	32	131	**Michael Jackson** Number Ones Epic 5138002 (UDS) ★10 (Jones/Jackson/Various)
53	Re-Entry		**Pink** Greatest Hits – So Far!!! LaFace 88697807232 (UDS) ★4 (Perry/Briggs/Austin/Storch/Armstrong/Fields/Mann/Machopsycho/Dr. Luke/Martin/Kasz Money/Pink/Danja/Shellback)
54	57	60	**Oasis** Definitely Maybe Big Brother RKIDCD006 (The Orchard/Proper) ★8 (Oasis/Coyle/Morris)
55	49	151	**Bob Marley & The Wailers** Legend Tuff Gong 5489042 (UDS) ★14 (Bob Marley & The Wailers/C.Blackwell/E.Brown/J.Nuber/Scratch Perry)
56	47	14	**Becky Hill** Only Honest On The Weekend Polydor 3593658 (UDS) ● (Banx & Ranx/Billen Ted/Guetta/Franky Wah/Jarly/Wilkinson/Jussi/LOSTBOY/Nord/MJ Cole/MK/MNEK/O.Hill/Shift K3Y/Sigala...)
57	54	9	**Xxxtentacion** Look At Me: The Album Columbia 0196589226808 (UDS) ● (Canis Major/Xxxtentacion/Fifty Grand/Willie G/Kellbender/Hellion/King Yosef/Ronny J/Potsu/J.Cunningham...)
58	New		**You Me At Six** Truth Decay Underdog YMAS003CD (The Orchard/Proper) (D.Austin)
59	61	99	**Sam Smith** In The Lonely Hour Capitol 3769173 (UDS) ★9 (FT Smith/Two Inch Punch/Eg White/Jimmy Napes/Fitzmaurice/Mojam/Z.Lowe/Naughty Boy/Komi/Lawrence)
60	56	25	**Eminem** The Eminem Show Polydor/UMR 4932902 (UDS) ★6 (Eminem/Bass/Dr Dre/DJ Head/Porter)
61	58	63	**Adele** 25 XL XLCD740 (Integral UDS) ★12 (Kurstin/MaxMartin/Shellback/Epworth/Rechtshaid/Tedder/Danger Mouse/Dixon/The Smeezingtons)
62	36	6	**D-Block Europe** Lap 5 D-Block Europe DBE10 (Virgin/UDS) ● (D-Block Europe/Ghost Killer Track/Sheeran/London/Various)
63	Re-Entry		**Wet Leg** Wet Leg Domino WIGCD496 (Integral UDS) ● (D.Carey/J.McMullen/J.Mobaraki)
64	42	24	**Taylor Swift** Reputation EMI 3003310 (UDS) ★ (Antonoff/Swift/Martin/Shellback/Payami/Görres/Holter)
65	35	9	**George Ezra** Gold Rush Kid Columbia 19439984122 (UDS) ● (J.Laslett Pott/S.Price/B.Lister/D.Moyler)
66	66	79	**Adele** 21 XL XLCD520 (Integral UDS) ★18 (FT Smith/Rubin/Epworth/Abbiss/Wilson/Adkins)
67	34	17	**Sam Fender** Seventeen Going Under Polydor 3834451 (UDS) ● (B.Bronte/R.Costey)
68	59	55	**Lady Gaga** The Fame Interscope 2726601 (UDS) ★10 (RedOne/Fusari/Gaga/Kierszenbaum/Orton/Space Cowboy/Kierulf/Schwartz)
69	Re-Entry		**Rihanna** Anti Roc Nation/Virgin 0851365006523 (UDS) ★ (Donaldson/Taylor/John/Boi 1da/Schultz/Hit-Boy/Scott/DJ Mustard/Twice As Nice/Dukes/Timbaland/Fade Majah/Jones/Parker...)
70	46	72	**George Michael** Twenty Five Aegean 88697009002 (UDS) ★ (G.Michael)
71	64	76	**Red Hot Chili Peppers** Greatest Hits Warner 9362485452 (Arvato) ★6 (Rubin/Beinhorn)
72	Re-Entry		**Rihanna** Good Girl Gone Bad Def Jam 1771728 (UDS) ★7 (Tricky Stewart/JR Rotem/StarGate/E.Rogers/C.Sturken/Neo Da Matrix/Timbaland/Hannon Lane/Shea Taylor/Ne-Yo)
73	63	68	**Dua Lipa** Dua Lipa Warner 0190295938482 (Arvato) ★3 (Kozmeniuk/Axident/Big Taste/Miguel/J.Reynolds/Digital Farm Animals/Principato/Levine/Wells/Grades/Kirkpatrick...)
74	69	45	**Green Day** Greatest Hits: God's Favorite Band Reprise 0093624909170 (Arvato) ★ (Ernst/Green Day/Cavallo/Vig/B.J Armstrong)
75	60	51	**Billy Joel** Piano Man – The Very Best Of Billy Joel Columbia 82876823592 (UDS) ★4 (Ramone/Stewart/Joel/Jones)

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ANALYSIS

***Music Week* digs into the month's top chart stories...**

In Pink we trust: *Pink's Trustfall was the biggest-selling album in February based on just a single week's sales*

NATIONAL TRUST

PINK

Trustfall (RCA)

SALES: 37,583

01

Although it was only available for the final week of February, Pink's substantial sales ensured that she ended up as the month's No.1 overall. Trustfall's opening tally of 37,583 made it the biggest weekly sales of 2023 so far, and indeed the largest seven-day total since Taylor Swift's second week at the summit in November 2022. Trustfall is Pink's third consecutive No.1 album and her fourth overall. Our *Music Week* cover star for February also secured two singles entries in the monthly Top 75: Trustfall at No.43 (49,048 sales) and Never Gonna Not Dance Again at No.52 (43,721). Overall sales of Pink albums of 9,443,507 include a top tally of 1,883,951 for 2002 LP Missundaztood.

LONG WEEKND

THE WEEKND

The Highlights (Island/Republic/XO)

SALES: 33,434

02

In the month that The Weeknd became the first artist to secure more than 100 million monthly listeners globally on Spotify, he also came close to topping the UK albums rankings with The Highlights. Released two years ago, the Canadian star's collection finished at No.2 for February with sales of 33,434. It was the most streamed album of the month, finishing ahead of SZA's SOS, Taylor Swift's Midnights, Curtain Call: The Hits by Eminem and Harry's House by Harry Styles. The Highlights now has sales to date of 504,938.

UNHOLY ORDER

SAM SMITH

Gloria (Capitol)

SALES: 24,554

06

Sam Smith secured a third No.1 album with Gloria, which had opening sales of 14,155. That swelled over the course of the month to 24,554, which earned the LP a No.6 finish in February. Smith's biggest album is 2014 debut In The Lonely Hour (2,858,465 total sales), which had a 13.4% boost in February (No.59, 8,147 sales). Meanwhile, Smith's Grammy-winning, chart-topping Kim Petras collaboration Unholy is at No.7 on the monthly chart (110,119 sales), where artists are not subject to ACR.

Gloria be: *Sam Smith*

REIGN SUPREME

SHANIA TWAIN

Queen Of Me (EMI)

SALES: 24,351

07

Shania Twain was another returning superstar with a chart-topping album last month. Twain, a *Music Week* cover star in 2023, earned a third No.1 album with Queen Of Me on weekly consumption of 17,976 units. It finished the month at No.7 with 24,351 sales. Come On Over, released in 1997, is Twain's most successful album with sales to date of 3,522,049.

'MORE THE MERRIER

PARAMORE

This Is Why (Atlantic)

SALES: 24,222

08

Paramore landed their first No.1 in a decade (and third in total) with This Is Why, which debuted at the summit with sales of 21,093. A further week's sales increased the February tally to 24,222, resulting in a No.8 finish for their first LP in almost six years. The impact of the trio's sixth album made them the first US rock band to top the chart since Slipknot in October 2022. Paramore's biggest seller to date is 2007's Riot! (528,573 sales).

TRUE BLUES

RAYE

My 21st Century Blues (Human Re Sources)

SALES: 21,969

10

Following the chart-topping success of the single Escapism (No.2 in February, 195,347 sales), Raye came close with her debut album. In the event, My 21st Century Blues charted at No.2 (15,516 sales) behind Shania Twain. It's an impressive performance by Raye, whose first appearance in the album rankings follows a long run of hit singles. Her LP finished the month at No.10 (21,969 sales).

Great Escapism: *Raye*

FEBRUARY CHART WEEKS 05-08

Music Week Market Shares

Artist Singles share for the month measures share of the Top 75 best performing tracks of the month, across sales and audio streams.
Artist Albums share for the month measures share of the Top 75 Official Albums Chart.
AES = Album Equivalent Sales. SEA = Stream Equivalent Albums

THIS MONTH'S CHART SHARE

TOP 75 CHART BY CORPORATE GROUP

SINGLES
NO. 1 SONY

TW	COMPANY	SHARE
1	SONY MUSIC	35.70%
2	UNIVERSAL MUSIC	30.66%
3	WARNER MUSIC	19.52%
4	HUMAN RE SOURCES	3.90%
5	AWAL	2.29%
	OTHERS	7.94%

ARTIST ALBUMS
NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	47.75%
2	SONY MUSIC	25.83%
3	WARNER MUSIC	15.96%
4	DOMINO	3.58%
5	HUMAN RE SOURCES	2.30%
	OTHERS	4.58%

ALL ALBUMS
NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	47.61%
2	SONY MUSIC	25.00%
3	WARNER MUSIC	16.95%
4	DOMINO	3.57%
5	HUMAN RE SOURCES	2.30%
	OTHERS	4.56%

TOP 75 CHART BY RECORD COMPANY

SINGLES
NO. 1 RCA

TW	COMPANY	SHARE
1	RCA	23.00%
2	EMI	12.39%
3	ATLANTIC	10.86%
4	COLUMBIA	9.13%
5	ISLAND	8.73%
6	POLYDOR	6.44%
7	WARNER RECORDS	5.04%
8	HUMAN RE SOURCES	3.90%
9	PARLOPHONE	2.81%
10	RELENTLESS	2.20%
11	VIRGIN MUSIC	2.14%
12	ATLANTIC/COLUMBIA	1.76%
13	CENTRAL CEE	1.75%
14	5K	1.38%
15	BSOMEBODY	1.23%
	OTHERS	7.24%

ARTIST ALBUMS
NO. 1 EMI

TW	COMPANY	SHARE
1	EMI	20.98%
2	POLYDOR	16.20%
3	RCA	14.57%
4	ISLAND	8.83%
5	ATLANTIC	8.73%
6	COLUMBIA	5.80%
7	RHINO (WARNERS)	4.00%
8	BIG BROTHER	3.79%
9	DOMINO	3.58%
10	WARNER RECORDS	3.23%
11	HUMAN RE SOURCES	2.30%
12	SONY MUSIC CG	1.66%
13	XL RECORDINGS	1.65%
14	EARACHE	1.06%
15	DIRTY HIT	1.02%
	OTHERS	2.60%

ALL ALBUMS
NO. 1 EMI

TW	COMPANY	SHARE
1	EMI	20.92%
2	POLYDOR	16.15%
3	RCA	14.53%
4	ATLANTIC	9.75%
5	ISLAND	8.81%
6	COLUMBIA	5.79%
7	RHINO (WARNERS)	3.98%
8	BIG BROTHER	3.78%
9	DOMINO	3.57%
10	WARNER RECORDS	3.22%
11	HUMAN RE SOURCES	2.30%
12	XL RECORDINGS	1.64%
13	EARACHE	1.05%
14	DIRTY HIT	1.01%
15	SONY MUSIC CG	0.91%
	OTHERS	2.59%

THIS MONTH'S TOTAL MARKET SHARE

BY CORPORATE GROUP

SINGLES STREAMS
NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	35.0%
2	SONY MUSIC	20.6%
3	WARNER MUSIC	14.9%
4	XL BEGGARS	1.1%
5	BMG	1.1%
	OTHERS	27.3%

SINGLES SALES
NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	31.3%
2	SONY MUSIC	24.0%
3	WARNER MUSIC	16.4%
4	BMG	2.0%
5	XL BEGGARS	1.0%
	OTHERS	25.4%

ARTIST ALBUM SALES
NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	30.3%
2	SONY MUSIC	16.2%
3	WARNER MUSIC	14.8%
4	BMG	4.6%
5	XL BEGGARS	2.1%
	OTHERS	32.1%

BY RECORD COMPANY

SINGLES STREAMS
NO. 1 RCA

TW	COMPANY	SHARE
1	RCA	11.1%
2	EMI	10.5%
3	POLYDOR	9.3%
4	ISLAND	7.7%
5	COLUMBIA	6.3%
6	ATLANTIC	6.3%
7	WARNER RECORDS	3.9%
8	PARLOPHONE	2.8%
9	UMR	2.2%
10	RHINO (WARNERS)	1.6%
11	SONY MUSIC CG	1.6%
12	VIRGIN MUSIC	1.5%
13	DECCA	1.4%
14	DOMINO	0.7%
15	0207 DEF JAM	0.6%
	OTHERS	32.7%

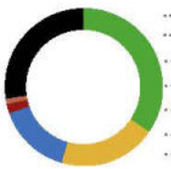
SINGLES SALES
NO. 1 RCA

TW	COMPANY	SHARE
1	RCA	15.2%
2	EMI	11.0%
3	POLYDOR	7.4%
4	ISLAND	6.4%
5	ATLANTIC	5.8%
6	COLUMBIA	5.4%
7	WARNER RECORDS	4.1%
8	PARLOPHONE	3.5%
9	RHINO (WARNERS)	2.5%
10	UMR	2.4%
11	SONY MUSIC CG	2.0%
12	DECCA	1.4%
13	BMG	1.2%
14	VIRGIN MUSIC	0.8%
15	XL RECORDINGS	0.5%
	OTHERS	30.5%

ARTIST ALBUM SALES
NO. 1 EMI

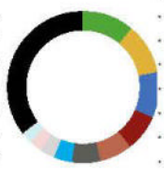
TW	COMPANY	SHARE
1	EMI	10.3%
2	POLYDOR	7.4%
3	RCA	6.5%
4	RHINO (WARNERS)	5.6%
5	COLUMBIA	4.4%
6	SONY MUSIC CG	4.2%
7	UMR	3.8%
8	ATLANTIC	3.6%
9	BMG	3.4%
10	ISLAND	3.3%
11	WARNER RECORDS	2.7%
12	PARLOPHONE	2.5%
13	DECCA	2.3%
14	CONCORD	1.3%
15	DOMINO	1.3%
	OTHERS	37.4%

AES (ALL ALBUMS)
TOTAL MARKET - THIS MONTH



1	UNIVERSAL MUSIC	34.6%
2	SONY MUSIC	20.5%
3	WARNER MUSIC	14.8%
4	BMG	1.5%
5	XL BEGGARS	1.2%
	OTHERS	27.3%

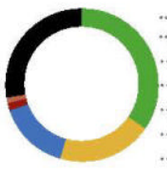
BY CORPORATE GROUP



1	RCA	10.7%
2	EMI	10.7%
3	POLYDOR	8.9%
4	ISLAND	7.2%
5	COLUMBIA	6.1%
6	ATLANTIC	6.0%
7	WARNER RECORDS	3.7%
8	PARLOPHONE	2.7%
9	UMR	2.5%
10	SONY MUSIC CG	2.1%
	OTHERS	39.3%

BY RECORD COMPANY

AES (ARTIST ALBUMS)



1	UNIVERSAL MUSIC	34.5%
2	SONY MUSIC	20.3%
3	WARNER MUSIC	15.0%
4	BMG	1.5%
5	XL BEGGARS	1.2%
	OTHERS	27.5%

BY CORPORATE GROUP

1	RCA	10.8%
2	EMI	10.6%
3	POLYDOR	9.0%
4	ISLAND	7.3%
5	COLUMBIA	6.1%
6	ATLANTIC	6.0%
7	WARNER RECORDS	3.8%
8	PARLOPHONE	2.7%
9	UMR	2.4%
10	RHINO (WARNERS)	2.0%
	OTHERS	39.2%

BY RECORD COMPANY

MARKET STATISTICS - THIS MONTH

DATE	SINGLES				ARTIST ALBUMS				COMPS	ALL ALBUMS		
	SALES	AUDIO STREAMS	VIDEO STREAMS	TOTAL	PHYSICAL	DOWNLOADS	SEA2	TOTAL	TOTAL	SALES	SEA2	TOTAL
THIS MONTH	1,189,667	11,477,033,329	760,860,085	104,093,795	1,013,264	183,508	7,096,674	8,293,446	293,839	1,352,448	7,234,838	8,587,285
LAST MONTH	1,196,297	10,873,772,051	725,728,147	98,879,704	1,017,975	160,212	6,731,324	7,909,510	288,372	1,330,729	6,867,154	8,197,882
% CHANGE	-0.6%	5.5%	4.8%	5.3%	-0.5%	14.5%	5.4%	4.9%	1.9%	1.6%	5.4%	4.8%

Your essential guide to the market shares for this month and 2023. Compiled from Official Charts Company data.

YEAR-TO-DATE TOTAL MARKET SHARE

BY CORPORATE GROUP

COMPILATION SALES NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	40.5%
2	SONY MUSIC	29.9%
3	BMG	7.4%
4	WARNER MUSIC	4.2%
5	DEMON MUSIC	2.1%
	OTHERS	15.9%

ALL ALBUM SALES NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	31.5%
2	SONY MUSIC	17.8%
3	WARNER MUSIC	13.6%
4	BMG	4.9%
5	XL BEGGARS	1.9%
	OTHERS	30.4%

SINGLES STREAMS NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	35.0%
2	SONY MUSIC	20.5%
3	WARNER MUSIC	14.9%
4	XL BEGGARS	1.1%
5	BMG	1.1%
	OTHERS	27.4%

SINGLES SALES NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	32.6%
2	SONY MUSIC	22.9%
3	WARNER MUSIC	16.4%
4	BMG	2.0%
5	XL BEGGARS	1.0%
	OTHERS	25.1%

AES (ALL ALBUMS) NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	34.7%
2	SONY MUSIC	20.2%
3	WARNER MUSIC	14.9%
4	BMG	1.6%
5	XL BEGGARS	1.2%
	OTHERS	27.4%

AES (ARTIST ALBUMS) NO. 1 UNIVERSAL

TW	COMPANY	SHARE
1	UNIVERSAL MUSIC	34.6%
2	SONY MUSIC	20.1%
3	WARNER MUSIC	15.1%
4	BMG	1.5%
5	XL BEGGARS	1.2%
	OTHERS	27.5%

BY RECORD COMPANY

COMPILATION SALES NO. 1 SONY CG

TW	COMPANY	SHARE
1	SONY MUSIC CG	24.1%
2	EMI	18.4%
3	UMR	14.5%
4	COLUMBIA	3.9%
5	BMG	3.8%
6	UNION SQUARE	3.4%
7	DECCA	3.0%
8	POLYDOR	2.5%
9	DEMON MUSIC	2.1%
10	CHERRY RED	1.7%
11	RHINO (WARNERS)	1.6%
12	RCA	1.5%
13	ATLANTIC	1.3%
14	ISLAND	1.3%
15	NEW STATE	1.1%
	OTHERS	15.9%

ALL ALBUM SALES NO. 1 EMI

TW	COMPANY	SHARE
1	EMI	11.3%
2	POLYDOR	6.8%
3	SONY MUSIC CG	6.5%
4	RCA	5.9%
5	RHINO (WARNERS)	5.1%
6	UMR	5.0%
7	COLUMBIA	4.4%
8	BMG	3.5%
9	ATLANTIC	3.3%
10	ISLAND	3.1%
11	WARNER RECORDS	2.4%
12	DECCA	2.4%
13	PARLOPHONE	2.3%
14	CONCORD	1.2%
15	DOMINO	1.1%
	OTHERS	35.8%

SINGLES STREAMS NO. 1 RCA

TW	COMPANY	SHARE
1	RCA	10.9%
2	EMI	10.5%
3	POLYDOR	9.3%
4	ISLAND	7.8%
5	COLUMBIA	6.4%
6	ATLANTIC	6.3%
7	WARNER RECORDS	3.8%
8	PARLOPHONE	2.8%
9	UMR	2.2%
10	RHINO (WARNERS)	1.6%
11	SONY MUSIC CG	1.6%
12	VIRGIN MUSIC	1.5%
13	DECCA	1.4%
14	0207 DEF JAM	0.7%
15	DOMINO	0.7%
	OTHERS	32.7%

SINGLES SALES NO. 1 RCA

TW	COMPANY	SHARE
1	RCA	14.3%
2	EMI	12.1%
3	POLYDOR	7.4%
4	ISLAND	6.5%
5	ATLANTIC	5.7%
6	COLUMBIA	5.5%
7	WARNER RECORDS	3.9%
8	PARLOPHONE	3.8%
9	UMR	2.5%
10	RHINO (WARNERS)	2.5%
11	SONY MUSIC CG	2.0%
12	DECCA	1.5%
13	BMG	1.1%
14	VIRGIN MUSIC	0.8%
15	SANCTUARY	0.5%
	OTHERS	30.1%

AES (ALL ALBUMS) NO. 1 EMI

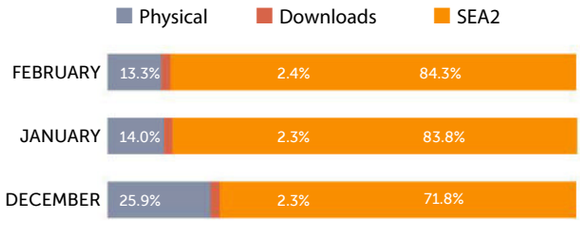
TW	COMPANY	SHARE
1	EMI	10.5%
2	RCA	10.3%
3	POLYDOR	9.0%
4	ISLAND	7.2%
5	COLUMBIA	6.2%
6	ATLANTIC	5.9%
7	WARNER RECORDS	3.7%
8	PARLOPHONE	2.8%
9	UMR	2.6%
10	SONY MUSIC CG	2.2%
11	RHINO (WARNERS)	2.1%
12	DECCA	1.6%
13	VIRGIN MUSIC	1.4%
14	BMG	1.0%
15	DOMINO	0.7%
	OTHERS	32.8%

AES (ARTIST ALBUMS) NO. 1 RCA

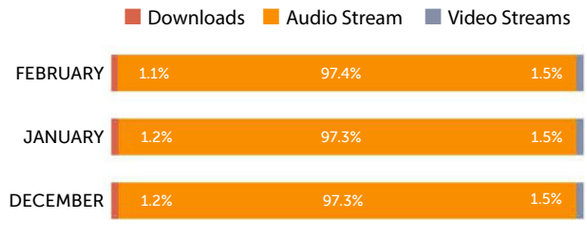
TW	COMPANY	SHARE
1	RCA	10.4%
2	EMI	10.4%
3	POLYDOR	9.1%
4	ISLAND	7.3%
5	COLUMBIA	6.2%
6	ATLANTIC	5.9%
7	WARNER RECORDS	3.8%
8	PARLOPHONE	2.8%
9	UMR	2.4%
10	RHINO (WARNERS)	2.1%
11	SONY MUSIC CG	1.9%
12	DECCA	1.5%
13	VIRGIN MUSIC	1.4%
14	BMG	1.0%
15	DOMINO	0.7%
	OTHERS	32.9%

FORMAT SPLITS

ALBUMS



SINGLES



MARKET STATISTICS - YEAR-TO-DATE

DATE	SINGLES				ARTIST ALBUMS				COMPS	ALL ALBUMS		
	SALES	AUDIO STREAMS	VIDEO STREAMS	TOTAL	PHYSICAL	DOWNLOADS	SEA2	TOTAL	TOTAL	SALES	SEA2	TOTAL
THIS YEAR	2,385,965	22,350,805,378	1,486,588,232	202,973,499	2,031,239	343,720	13,827,998	16,202,957	582,212	2,683,175	14,101,992	16,785,167
LAST YEAR	2,739,285	20,555,693,976	1,572,281,332	188,751,439	2,123,113	396,563	12,785,627	15,305,303	736,561	2,915,784	13,126,080	16,041,864
% CHANGE	-12.9%	8.7%	-5.5%	7.5%	-4.3%	-13.3%	8.2%	5.9%	-21.0%	-8.0%	7.4%	4.6%

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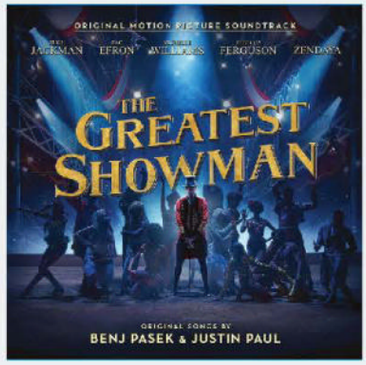
OFFICIAL UK STREAMING TOP 50

Official Streaming Chart

TM	ARTIST	TITLE	LABEL
1	Raye Ft 070 Shake	Escapism	Human Re Sources
2	Miley Cyrus	Flowers	RCA
3	SZA	Kill Bill	RCA/Top Dawg
4	Taylor Swift	Anti-Hero	EMI
5	Venbee & Goddard	Messy In Heaven	Columbia
6	Central Cee	Let Go	Central Cee
7	David Guetta & Bebe Rexha	I'm Good (Blue)	Parlophone
8	Sam Smith & Kim Petras	Unholy	Capitol
9	Rema & Selena Gomez	Calm Down	Jonzing Worldwide/Mavin
10	Meghan Trainor	Made You Look	RCA
11	Oliver Tree & Robin Schulz	Miss You	Atlantic
12	Bugzy Malone & TeeDee	Out Of Nowhere	B-Somebody
13	Tom Odell	Another Love	Columbia
14	Metro Boomin, The Weeknd & 21 Savage	Creepin'	Republic
15	Harry Styles	As It Was	Columbia
16	Lewis Capaldi	Forget Me	EMI
17	Anne-Marie & Aitch	Psycho	Asylum/Major Tom's
18	Miguel	Sure Thing	Jive
19	OneRepublic	I Ain't Worried	Interscope
20	Eliza Rose & Interplanetary Criminal	B.O.T.A. (Baddest Of Them All)	Warner/X One House
21	Lewis Capaldi	Pointless	EMI
22	Chris Brown	Under The Influence	RCA
23	Stormzy	Hide & Seek	0207/Merky
24	Ed Sheeran	Bad Habits	Asylum
25	LF System	Afraid To Feel	Warner
26	Steve Lacy	Bad Habit	L-M/RCA
27	Beyoncé	Cuff It	Columbia/Parkwood Ent
28	Tiësto & Tate McRae	10:35	Atlantic/Ministry Of Sound
29	Jvke	Golden Hour	Jvke
30	Ed Sheeran	Shivers	Asylum
31	Drake & 21 Savage	Rich Flex	Columbia/OVO/Republic
32	George Ezra	Green Green Grass	Columbia
33	Burna Boy	Last Last	Atlantic
34	Stephen Sanchez	Until I Found You	Republic
35	Glass Animals	Heat Waves	Polydor
36	Dean Lewis	How Do I Say Goodbye	Island
37	Cat Burns	Go	RCA/Since 93
38	Lewis Capaldi	Someone You Loved	EMI
39	The Killers	Mr Brightside	Vertigo
40	Eminem	Mockingbird	Interscope
41	Clavish Ft D-Block Europe	Rocket Science	Polydor
42	The Neighbourhood	Sweater Weather	Columbia
43	Joel Corry & Tom Grennan	Lionheart (Fearless)	Atlantic
44	Cian Ducrot	I'll Be Waiting	Polydor
45	Kate Bush	Running Up That Hill	Fish People
46	Pinkfong	Baby Shark	Relentless
47	Dermot Kennedy	Kiss Me	Island
48	The Weeknd	Save Your Tears	Republic/XO
49	Lady Gaga	Bloody Mary	Interscope
50	Central Cee	Doja	Central Cee

OFFICIAL COMPILATIONS TOP 50



TM	TITLE	LABEL	DISTRIBUTOR
1	The Greatest Showman	Atlantic	Arvato
2	Roald Dahl's Matilda: The Musical	Sony Classical	Cinram
3	Encanto	Walt Disney	Cinram
4	Now That's What I Call Music! 113	Sony Music CG/EMI	Cinram
5	Moana	Walt Disney	Cinram
6	Hamilton	Atlantic	Arvato
7	Suicide Squad: The Album	Atlantic	Arvato
8	Mamma Mia!	Polydor	Cinram
9	Frozen	Walt Disney	Cinram
10	Now Yearbook Extra 1985	Sony Music CG/EMI	Cinram
11	Frozen II – OST	Walt Disney	Cinram
12	The Annual 2023	Ministry Of Sound	Cinram
13	Six: The Musical	Loud Mouth	Absolute Cinram
14	Now #1s	Sony Music CG/EMI	Cinram
15	Disney's Lullaby Album	Walt Disney	Cinram
16	Now That's What I Call A Massive 80s	Sony Music CG/EMI	Cinram
17	Fifty Shades Of Grey	Republic	Cinram
18	The Lion King	Walt Disney	Cinram
19	Grease	Polydor	Cinram
20	A Star Is Born	Interscope	Cinram
21	Top Gun: Maverick	Polydor	Cinram
22	Sing – OST	Republic	Cinram
23	Dreamboats & Petticoats: What A...	Decca	Cinram
24	Fantastic 70s	Sony Music CG/Spectrum	Cinram
25	Mamma Mia! Here We Go Again	Polydor	Cinram
26	Sing 2	Island	Cinram
27	Phil Collins Plays Well With Others	Rhino	Arvato
28	Aladdin	Walt Disney	Cinram
29	Ultimate Decades	Union Square	ADA Arvato
30	The #1 80s Synth Pop Album	Sony Music CG/Spectrum	Cinram
31	Black Panther: Wakanda Forever – OST	Def Jam/Hollywood/Roc Nation	Cinram
32	Forgotten Hits: The Ultimate Collection	BMG	ADA Arvato
33	The Fault In Our Stars	Atlantic	Arvato
34	Now That's What I Call Music! 112	Sony Music CG/EMI	Cinram
35	The Hits Album: The Country Album	Sony Music CG	Cinram
36	It's Party Time	Spectrum	Cinram
37	Dear Evan Hansen	Atlantic	Arvato
38	The Greatest Showman Reimagined	Atlantic	Arvato
39	Cabaret At The Kitkat Club	Decca	Cinram
40	Now Yearbook 1980-1984: Final Chapter	Sony Music CG/EMI	Cinram
41	Dreamboats & Petticoats: Small Faces...	Spectrum	Cinram
42	Guardians Of The Galaxy: Awesome Mix 1	Hollywood	Cinram
43	Descendants 3 - OST	Walt Disney	Cinram
44	Now That's What I Call Timeless... The Songs	Sony Music CG/EMI	Cinram
45	Spider-Man: Into The Spider-Verse	Republic	Cinram
46	Eurovision Song Contest: Turin 2022	Universal	Cinram
47	Now That's What I Call 90s: Dancefloor	Sony Music CG/EMI	Cinram
48	Wicked	Decca	Cinram
49	La La Land	Interscope/Polydor	Cinram
50	Beauty And The Beast	Walt Disney	Cinram

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OFFICIAL VINYL TOP 50s

OFFICIAL VINYL SINGLES

PHOTO: Warren Jackson

TM	ARTIST	TITLE	LABEL
1	New Order	The Perfect Kiss	Rhino
2	Inhaler	Valentine	Polydor
3	New Order	Sub-Culture	Rhino
4	New Order	Shellshock	Rhino
5	Jim Bob	Beach Ready Boys	Cherry Red
6	Lewis Capaldi	Forget Me	EMI
7	Spiritbox	Rotoscope	Rise
8	Red Rum Club	Vanilla	Run On
9	New Order	Blue Monday	Rhino
10	The Courettes	Daydream	Damaged Goods
11	The Specials	Ghost Town	Chrysalis
12	Michael Head & The Red Elastic...	Velvets In The Dark	Violette
13	LF System	Hungry (For Love)	Warner
14	Grandmaster Flash & The Furious...	The Message	Sanctuary
15	Cigarettes After Sex	Nothing's Gonna Hurt You Baby	Spanish Prayers
16	Curve	Ten Little Girls	RCA
17	Khruangbin & Leon Bridges	Texas Sun	Dead Oceans
18	Curve	Clipped	RCA
19	Joy Division	Love Will Tear Us Apart	Rhino
20	Kelly Lee Owens	Rituals	Smalltown Supersound
21	Liam Gallagher	All You're Dreaming Of	Warner
22	The 1975	Facedown	Dirty Hit
23	Wet Leg	Chaise Longue	Domino
24	Curve	Coast Is Clear	RCA
25	Phoebe Bridgers	Kyoto	Dead Oceans
26	Ben Howard	Burgh Island	Island
27	Richard Ashcroft	C'Mon People (We're Making It Now)	BMG
28	The Specials	Work In Progress Versions	Chrysalis
29	Pink Floyd Ft Andriy Khlyvnyuk	Hey Hey Rise Up	Rhino
30	Status Quo	It's Christmas Time	UMOD
31	Ghost	Hunter's Moon	Loma Vista
32	Dio	Stand Up And Shout	Spitfire
33	Madonna	Everybody	WEA
34	Cardi B Ft Megan Thee Stallion	WAP	Atlantic
35	Inhaler	These Are The Days	Polydor
36	Mitski	Valentine Texas	Dead Oceans
37	Witch	Waile	Desert Daze Sound
38	Aphex Twin	Come To Daddy	Warp
39	Madonna	Erotica	Sire
40	Mr Oizo	Flat Beat	F Communications
41	Slade	Merry Xmas Everybody	BMG
42	Guns N' Roses	Sweet Child O' Mine	Geffen
43	Rhythm Roots Allstars	Say I Do	F-Spot
44	Ozzy Osbourne & Lemmy	Hellraiser	Epic
45	Joy Division	Transmission	Rhino
46	TL	Give It Up	Athens Of The North
47	The Smile	Open The Floodgates	XL
48	Stardust	Music Sounds Better With You	Because
49	Lou Terry	Warmly, Alexandria	The State51 Conspiracy
50	Arlo Parks	Cola	Beatnik Creative

OFFICIAL VINYL ALBUMS

TM	ARTIST	TITLE	LABEL
1	Paramore	This Is Why	Atlantic
2	Inhaler	Cuts & Bruises	Polydor
3	Shania Twain	Queen Of Me	EMI
4	Pink	Trustfall	RCA
5	Raye	My 21st Century Blues	Human Re Sources
6	Young Fathers	Heavy Heavy	Ninja Tune
7	Those Damn Crows	Inhale/Exhale	Earache
8	Pink Floyd	The Dark Side Of The Moon	Rhino
9	Harry Styles	Harry's House	Columbia
10	Mogwai	Young Team	Chemikal Underground
11	Fleetwood Mac	Rumours	WEA
12	Taylor Swift	Midnights	EMI
13	Tubeway Army	Tubeway Army	Beggars Banquet
14	The Waeve	The Waeve	Transgressive
15	You Me At Six	Truth Decay	Underdog
16	Sam Smith	Gloria	Capitol
17	Orbital	Optical Delusion	London Music Stream
18	Taylor Swift	Lover (Live From Paris)	EMI
19	Mogwai	Come On Die Young	Chemikal Underground
20	Arctic Monkeys	AM	Domino
21	Nirvana	Nevermind	Geffen
22	Amy Winehouse	Back To Black	Island
23	Oasis	(What's The Story) Morning Glory	Big Brother
24	Delays	Faded Seaside Glamour	Rough Trade
25	Wet Leg	Wet Leg	Domino
26	Hifi Sean & David McAlmont	Happy Ending	LNFG/Plastique
27	The Smiths	Hatful Of Hollow	WEA
28	David Bowie	The Rise And Fall Of Ziggy Stardust	Simply Vinyl
29	Lana Del Rey	Born To Die	Polydor
30	Bob Dylan	Fragments: Time Out Of Mind Sessions Vol. 17	Sony Music CG
31	Pigs, Pigs, Pigs, Pigs, Pigs...	Land Of Sleeper	Rocket
32	Tame Impala	Currents	Fiction
33	Arctic Monkeys	Whatever People Say I Am, That's What I'm not	Domino
34	Pierce The Veil	The Jaws Of Life	Fearless
35	Bob Marley & The Wailers	Legend	Tuff Gong
36	Taylor Swift	Folklore	EMI
37	Two Door Cinema Club	Keep On Smiling	Lower Third
38	Kate Bush	Hounds Of Love	Simply Vinyl
39	Avril Lavigne	Let Go	Music On CD
40	Olivia Rodrigo	Sour	Geffen
41	Oasis	Definitely Maybe	Big Brother
42	The Rolling Stones	Grrr! Live	Mercury Studios
43	Red Hot Chili Peppers	Californication	Warner
44	Lana Del Rey	Ultraviolence	Polydor
45	Various	Guardians Of The Galaxy: Awesome Mix 1 - OST	Hollywood
46	Fleetwood Mac	Greatest Hits	Rhino
47	Arctic Monkeys	Favourite Worst Nightmare	Domino
48	Taylor Swift	Lover	EMI
49	Sam Fender	Seventeen Going Under	Polydor
50	Sam Fender	Hypersonic Missiles	Polydor

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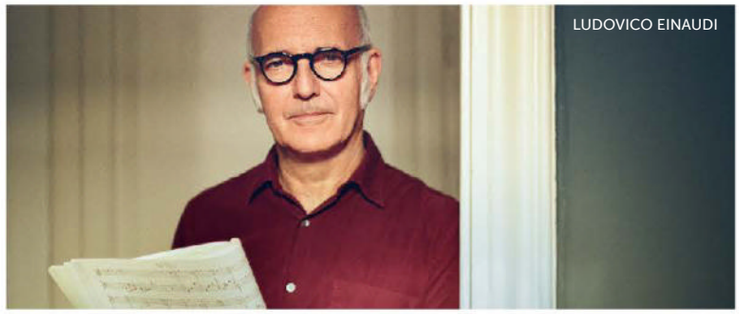
SPECIALIST ALBUMS TOP 20s

Official Charts Company

OFFICIAL AMERICANA TOP 20 ALBUMS

TM	ARTIST	TITLE	LABEL
1	Bruce Springsteen	Only The Strong Survive	Columbia
2	Noah Kahan	Stick Season	Republic
3	First Aid Kit	Palomino	Columbia
4	Lisa O'Neill	All Of This Is Chance	Rough Trade
5	Zach Bryan	American Heartbreak	Warner
6	Weyes Blood	And In The Darkness, Hearts Aglow	Sub Pop
7	Robert Forster	The Candle And The Flame	Tapete
8	Sheryl Crow	Sheryl: Music From The Feature Documentary	Polydor/UMR
9	Big Thief	Dragon New Warm Mountain I Believe...	4AD
10	Ron Sexsmith	The Vivian Line	Cooking Vinyl
11	Wunderhorse	Cub	Communion
12	Marcus Mumford	(Self-Titled)	Island
13	Bonnie Raitt	Just Like That	Redwing
14	Golden Dregs	On Grace & Dignity	4AD
15	Noah Cyrus	The Hardest Part	RCA
16	Margo Price	Strays	Loma Vista
17	Lainey Wilson	Bell Bottom Country	Broken Bow
18	Robert Plant & Alison Krauss	Raise The Roof	East West/Rhino
19	The Black Keys	Dropout Boogie	Nonesuch
20	Andy Shauf	Norm	Anti-

OFFICIAL CLASSICAL ARTIST TOP 20 ALBUMS



TM	ARTIST	TITLE	LABEL
1	Ludovico Einaudi	Islands: Essential Einaudi	Decca
2	Max Richter	Sleep	Deutsche Grammophon
3	Ludovico Einaudi	Underwater	Decca
4	Alan Menken	The Little Mermaid - OST	Walt Disney
5	Ludovico Einaudi	In A Time Lapse	Decca
6	Max Richter	Voyager – Essential	Deutsche Grammophon
7	Ludovico Einaudi	Cinema	Decca
8	London Philharmonic Orchestra...	Spatial Audio – 3D Classical Collection	Warner Classics
9	Max Richter	The Blue Notebooks	Deutsche Grammophon
10	Ludovico Einaudi	Una Mattina	Decca
11	Howard Shore	The Lord Of The Rings: Trilogy – OST	Reprise
12	Jóhann Jóhannsson	The Theory Of Everything – OST	Back Lot
13	LPO & Parry	The 50 Greatest Pieces Of Classical Music	X5
14	Hans Zimmer & Lisa Gerrard	Gladiator – OST	Decca
15	John Wilson & Sinfonia Of London	Delius, Elgar, Howells, Vaughan Williams	Chandos
16	Howard Shore	The Lord Of The Rings – OST	Reprise
17	André Rieu & Johann Strauss Or.	My Music My World: The Very Best Of	Decca
18	Lang Lang	The Disney Book	Deutsche Grammophon
19	Stephen Hough	Mompou: Música Callada	Hyperion
20	Ludovico Einaudi	Divenire	Decca

OFFICIAL HIP-HOP & R&B TOP 20 ALBUMS

TM	ARTIST	TITLE	LABEL
1	The Weeknd	The Highlights	Republic/XO
2	SZA	SOS	RCA/Top Dawg
3	Eminem	Curtain Call: The Hits	Interscope
4	Whitney Houston	I Will Always Love You: The Best Of	Arista
5	Eminem	Curtain Call 2	Interscope
6	Metro Boomin	Heroes & Villains	Island
7	The Weeknd	Starboy	Republic/XO
8	Clavish	Rap Game Awful	Polydor
9	Drake & 21 Savage	Her Loss	Island
10	50 Cent	Best Of	Polydor/UMR
11	The Weeknd	After Hours	Republic/XO
12	Xxxtentacion	Look At Me: The Album	Columbia
13	Eminem	The Eminem Show	Polydor/Umr
14	D-Block Europe	Lap 5	D-Block Europe
15	Rihanna	Anti	Roc Nation
16	Rihanna	Good Girl Gone Bad	Def Jam
17	Drake	Certified Lover Boy	OVO/Republic
18	50 Cent	Get Rich Or Die Tryin'	Interscope
19	Pop Smoke	Shoot For The Stars, Aim For The Moon	Republic
20	Dave	We're All Alone In This Together	Dave Neighbourhood

OFFICIAL JAZZ TOP 20 ALBUMS

PHOTO: Getty

TM	ARTIST	TITLE	LABEL
1	Glenn Miller	From Rags To Riches	Jazz Band
2	Sade	The Best Of Sade	Epic
3	Lady Blackbird	Black Acid Soul	BMG
4	Norah Jones	Come Away With Me	Blue Note
5	Sade	Lovers Live	Epic
6	Various	Cabaret At The Kitkat Club – OST	Decca
7	Ella Fitzgerald	Gold	Verve
8	Miles Davis	Kind Of Blue	Columbia
9	Nina Simone	See-Line Woman: The Best Of	Spectrum
10	Nina Simone	Feeling Good	Verve
11	Amy Winehouse	Frank	Island
12	Sade	Lovers Rock	Epic
13	Nina Simone	Feeling Good: Her Greatest Hits And Remixes	Verve
14	Ezra Collective	Where I'm Meant To Be	Partisan
15	Norah Jones	iTunes Originals	Virgin
16	Gregory Porter	Still Rising: The Collection	Decca
17	Ray Charles	The Ultimate Collection	Not Now
18	Louis Armstrong & Ella Fitzgerald	Cheek To Cheek: The Complete Duet...	Verve
19	Frank Sinatra	A Man And His Music	UMR
20	Various	Burlesque – OST	RCA

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SPECIALIST ALBUMS TOP 20s

OFFICIAL COUNTRY ARTIST TOP 20 ALBUMS

PHOTO: Zack Massey

TM	ARTIST	TITLE	LABEL
1	Luke Combs	What You See Is What You Get	Sony Music CG
2	Luke Combs	Growin' Up	Sony Music CG
3	Taylor Swift	Fearless (Taylor's Version)	EMI
4	Luke Combs	This One's For You	Sony Music CG
5	Shania Twain	Come On Over	Mercury
6	Taylor Swift	Fearless	Mercury
7	Taylor Swift	Taylor Swift	Mercury
8	Morgan Wallen	Dangerous: The Double Album	EMI
9	Zach Bryan	American Heartbreak	Warner
10	Chris Stapleton	Traveller	Mercury Nashville
11	Glen Campbell	Adiós	UMR
12	Glen Campbell	Gentle On My Mind	UMR/Virgin
13	Dolly Parton	Dumplin' – OST	Sony Music CG
14	Robert Forster	The Candle And The Flame	Tapete
15	Kelsea Ballerini	Rolling Up The Welcome Mat	Black River Ent.
16	Chris Stapleton	Starting Over	Decca
17	The Chicks	Wide Open Spaces	Epic
18	Kacey Musgraves	Golden Hour	MCA Nashville
19	Florida Georgia Line	The Acoustic Sessions	Big Machine
20	Kelsea Ballerini	Subject To Change	Black River Ent.

OFFICIAL DANCE TOP 20 ALBUMS

PHOTO: Kenny McCracken

TM	ARTIST	TITLE	LABEL
1	Orbital	Optical Delusion	London Music Stream
2	David Guetta	One Love	Parlophone
3	Calvin Harris	18 Months	Columbia
4	Robin Schulz	Prayer	Atlantic
5	David Guetta	Nothing But The Beat	Parlophone
6	Jax Jones	Snacks	Polydor
7	David Guetta	Nothing But The Beat 2.0	Parlophone
8	The Prodigy	Their Law: The Singles 1990-2005	XL
9	Drake	Honestly, Nevermind	Island
10	Fred Again..	Actual Life 3 (Jan 1 – Sep 9 2022)	Atlantic
11	Jonas Blue	Blue	Positiva
12	Sigala	Brighter Days	Ministry Of Sound
13	Bad Boy Chiller Crew	Disrespectful	Relentless
14	Britney Spears	B In The Mix: The Remixes Vol 2	Jive
15	Calvin Harris	Motion	Columbia
16	Black Eyed Peas	The Beginning	Interscope
17	Fatboy Slim	The Best Of	BMG
18	Disclosure	Settle	PMR
19	Major Lazer	Major Lazer Essentials	Because
20	CamelPhat	Dark Matter	RCA

OFFICIAL FOLK TOP 20 ALBUMS

TM	ARTIST	TITLE	LABEL
1	Lisa O'Neill	All Of This Is Chance	Rough Trade
2	Unthank Smith	Nowhere And Everywhere	Billingham
3	Marcus Mumford	(Self-Titled)	Island
4	Rozi Plain	Prize	Memphis Industries
5	James Yorkston, Nina Persson...	The Great White Sea Eagle	Domino
6	Hamish Hawk	Heavy Elevator	Assai
7	Jessie Buckley & Bernard Butler	For All Our Days That Tear The Heart	EMI
8	The Mary Wallopers	The Mary Wallopers	BC
9	Duncan Chisholm	Black Cuillin	Copperfish
10	The Unthanks	Sorrows Away	Rabblerouser
11	Richard Dawson	The Ruby Cord	Weird World
12	The Longest Johns	Smoke & Oakum	Decca
13	Show Of Hands & Track Dogs	The Dog Show Sessions Live	Track Dogs
14	Kate Rusby	30: Happy Returns	Pure
15	Eliza Carthy & The Restitution	Queen Of The Whirl	Hem Hem
16	Passenger	Birds That Flew And Ships That Sailed	Black Crow
17	Angeline Morrison	The Sorrow Songs: Folk Songs Of Black...	Topic
18	Ferocious Dog	The Hope	Graphite
19	Spell Songs	Spell Songs II: Let The Light In	Quercus
20	Levellers	The Lockdown Sessions	On The Fiddle

OFFICIAL ROCK & METAL TOP 20 ALBUMS

TM	ARTIST	TITLE	LABEL
1	Those Damn Crows	Inhale/Exhale	Earache
2	Foo Fighters	The Essential	Sony Music CG
3	You Me At Six	Truth Decay	Underdog
4	Green Day	Greatest Hits: God's Favorite Band	Reprise
5	Nirvana	Nevermind	Geffen/UMR
6	Nirvana	Nirvana	Geffen
7	Guns N' Roses	Greatest Hits	Geffen
8	Maneskin	Rush	Columbia
9	Linkin Park	Hybrid Theory	Warner
10	Blink 182	Greatest Hits	Geffen
11	AC/DC	Iron Man 2 – OST	Columbia
12	Nickelback	The Best Of Nickelback, Vol 1	Rhino
13	Metallica	Metallica	Vertigo
14	AC/DC	Back In Black	Epic
15	Linkin Park	Hybrid Theory/Reanimation	Warner
16	Green Day	American Idiot	Reprise
17	Led Zeppelin	Mothership	Rhino
18	Slipknot	Antennas To Hell	Roadrunner
19	My Chemical Romance	May Death Never Stop You	Reprise
20	Fall Out Boy	Greatest Hits: Believers Never Die – Volume 2	Island

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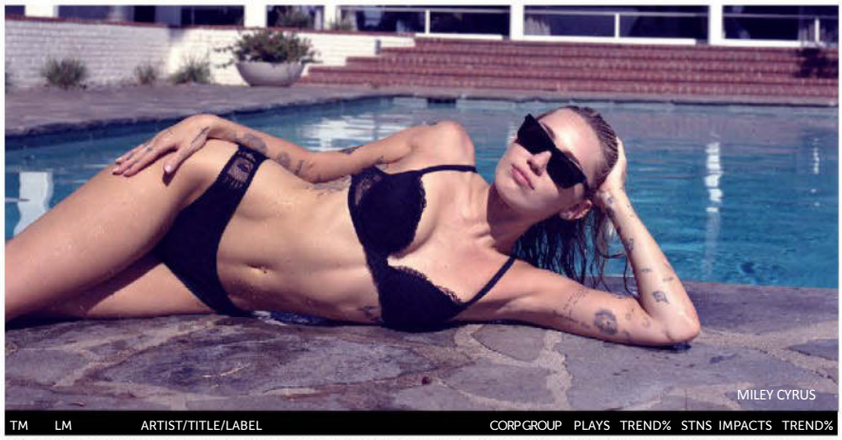
UK AIRPLAY

CHARTS KEY
HIGHEST NEW ENTRY
HIGHEST CLIMBER
PLAY/AUDIENCE INCREASE
TREND INCREASE +50%

RADIO MONITOR we're always listening

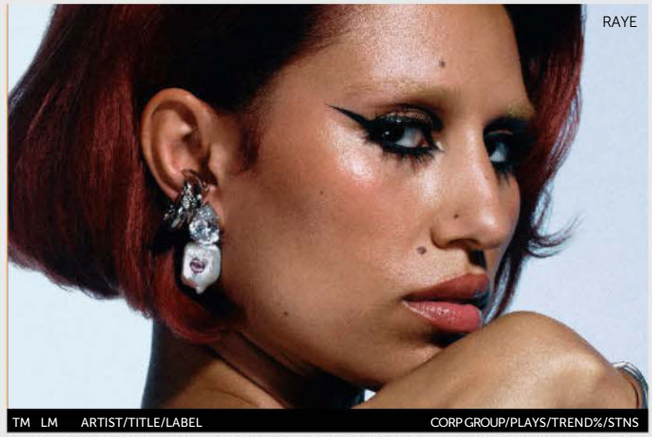
Music Week's UK and EU Radio Airplay chart based on RadioMonitor data ©.

UK RADIO AIRPLAY TOP 50


MILEY CYRUS

TM	LM	ARTIST/TITLE/LABEL	CORP GROUP	PLAYS	TREND%	STNS	IMPACTS	TREND%
1	2	Miley Cyrus Flowers RCA	SME	27,483	139%	256	328.34	87%
2	NEW	Sam Smith/Calvin Harris/Jessie Reyez I'm Not Here...Capitol	UMG	15,645	764%	228	194.93	568%
3	3	Lewis Capaldi Forget Me EMI	UMG	19,183	-11%	229	159.34	-9%
4	14	Mimi Webb Red Flags Epic	SME	15,353	149%	211	153.6	42%
5	6	Taylor Swift Anti-Hero EMI	UMG	17,589	-17%	237	143.04	0%
6	NEW	Lizzo Special Atlantic	WMG	6,663	-	209	136.02	-
7	NEW	Pink Trustfall RCA	SME	12,427	1432%	223	134.65	544%
8	8	Meghan Trainor Made You Look RCA	SME	16,742	-8%	223	120.51	-13%
9	7	Lizzo 2 Be Loved (Am I Ready) Atlantic	WMG	15,631	-15%	225	118.48	-16%
10	10	Ed Sheeran Celestial Asylum	WMG	15,034	-19%	218	115.82	-16%
11	NEW	Freya Ridings Weekends Good Soldier	IND	12,950	122%	191	111.66	157%
12	27	Cian Ducrot I'll Be Waiting Polydor	UMG	9,557	35%	201	110.55	39%
13	1	Lewis Capaldi Pointless EMI	UMG	14,110	-19%	220	107.07	-40%
14	4	Pink Never Gonna Not Dance Again RCA	SME	13,351	-41%	210	106.6	-36%
15	15	Taylor Swift Lavender Haze EMI	UMG	7,977	24%	174	104.09	8%
16	5	Tiësto & Tate McRae 10:35 Atlantic/Ministry Of Sound	WMG	12,346	-15%	219	99.8	-40%
17	12	Joel Corry & Tom Grennan Lionheart (Fearless) Atlantic	WMG	15,489	-19%	195	92.33	-23%
18	23	SZA Kill Bill RCA/Top Dawg	SME	6,273	21%	139	86.4	2%
19	NEW	Noel Gallagher's High Flying Birds Easy Now Sour Mash	IND.	3,027	214%	90	86.19	139%
20	NEW	Tom Grennan Here Insanity	SME	7,370	1184%	201	85.75	1168%
21	NEW	Coi Leray Players Uptown/Republic	UMG	4,434	51%	168	84.31	106%
22	NEW	Lady Blackbird Woman BMG	IND.	2,697	27%	80	81.77	114%
23	NEW	Sugababes Today Sugababes	IND.	666	957%	36	81.55	2976%
24	13	Raye Ft 070 Shake Escapism Human Re Sources	IND	8,944	-1%	175	80.54	-27%
25	25	Becky Hill & David Guetta Remember Polydor	UMG	7,239	-11%	201	78.45	-7%
26	NEW	PinkPantheress Boy's a Liar Warner	WMG	3,578	191%	165	76.53	66%
27	NEW	Gorillaz Ft Adeleye Omotayo Silent Running Parlophone	WMG	987	6480%	69	72.53	1812%
28	NEW	Ellie Goulding Like A Saviour Polydor	UMG	4,155	-	141	69.11	-
29	9	David Guetta & Bebe Rexha I'm Good (Blue) Parlophone	WMG	9,888	-43%	219	68.78	-50%
30	28	The Kid Laroi & Justin Bieber Stay Def Jam/RCA	S/U	6,970	-7%	159	67.83	-14%
31	45	Metro Boomin, The Weeknd & 21 Savage Creepin' Republic	UMG	5,267	40%	147	67.22	36%
32	NEW	Anne-Marie Sad Bitch Atlantic	WMG	6,057	-	146	66.66	-
33	NEW	KSI Ft Oliver Tree Voices Atlantic	WMG	5,064	957%	170	60.6	519%
34	47	Harry Styles As It Was Columbia	SME	7,637	2%	249	59.55	22%
35	NEW	Niall Horan Heaven Capitol	UMG	3,695	-	178	58.41	-
36	31	Dermot Kennedy Kiss Me Island	UMG	10,053	-26%	173	56.12	-23%
37	21	Jax Jones Ft MNEK Where Did You Go? Polydor	UMG	7,976	-37%	216	53.72	-38%
38	22	Harry Styles Late Night Talking Columbia	SME	8,453	-31%	232	52.98	-38%
39	38	Venbee & Goddard Messy In Heaven Columbia	SME	5,336	-17%	128	50.41	-7%
40	NEW	Wet Leg Angelica Domino	IND.	965	253%	69	48.01	299%
41	NEW	Zara Larsson Can't Tame Her Black Butter	SME	6,769	973%	187	47.06	531%
42	39	Central Cee Let Go Central Cee	WMG	1,652	-24%	72	44.49	-17%
43	NEW	Sabrina Carpenter Nonsense Island	UMG	2,419	1020%	76	44.25	690%
44	NEW	Raye The Thrill Is Gone Human Re Sources	IND.	463	177%	28	44.	179%
45	NEW	Jake Shears Too Much Music Mute	IND.	452	-	56	42.29	-
46	44	Cian Ducrot All For You Polydor	UMG	5,756	-17%	127	42.07	-15%
47	NEW	Arlo Parks Weightless Transgressive	IND.	1,113	244%	73	42.02	158%
48	11	D.Guetta, B.Hill & E.Henderson Crazy What... Parlophone	WMG	7,383	-50%	222	41.32	-66%
49	49	The Weeknd Blinding Lights Republic/XO	UMG	4,276	-11%	240	38.86	-17%
50	RE	Joel Corry Ft MNEK Head & Heart Asylum/Perfect Havoc	WMG	4,181	12%	226	38.61	9%

UK TV AIRPLAY TOP 50


RAYE

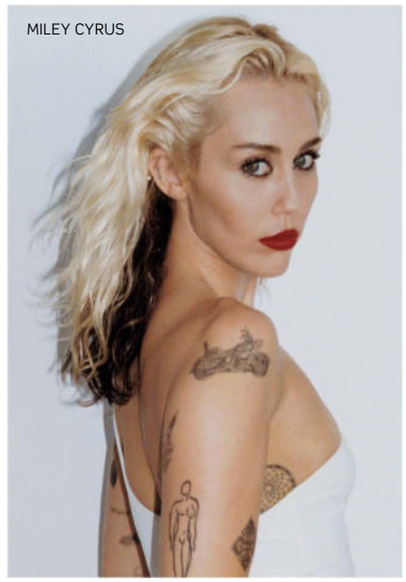
TM	LM	ARTIST/TITLE/LABEL	CORP GROUP	PLAYS	TREND%	STNS
1	1	Raye Ft 070 Shake Escapism / Human Re Sources	IND	1,052	2%	8
2	32	Miley Cyrus Flowers / RCA	SME	857	134%	8
3	18	SZA Kill Bill / RCA/Top Dawg	SME	856	58%	7
4	12	Central Cee Let Go / Central Cee	WMG	732	13%	8
5	2	Oliver Tree & Robin Schulz Miss You / Atlantic	WMG	732	-27%	8
6	NEW	Mimi Webb Red Flags / Epic	SME	722	274%	7
7	39	Sigala & MNEK Radio / Ministry Of Sound	SME	708	125%	7
8	11	Tiësto & Tate McRae 10:35 / Atlantic/Ministry Of Sound	WMG	688	-4%	7
9	9	Stormzy Hide & Seek / 0207/Merky	UMG	681	-7%	8
10	7	Rema/S. Gomez Calm Down / Jonzing Worldwide/Mavin	UMG	675	-10%	7
11	3	Joel Corry & Tom Grennan Lionheart (Fearless) / Atlantic	WMG	673	-30%	8
12	10	Meghan Trainor Made You Look / RCA	SME	626	-14%	8
13	13	Lewis Capaldi Pointless / EMI	UMG	603	-7%	8
14	4	David Guetta & Bebe Rexha I'm Good (Blue) / Parlophone	WMG	569	-25%	8
15	5	Taylor Swift Anti-Hero / EMI	UMG	565	-25%	8
16	14	Venbee & Goddard Messy In Heaven / Columbia	SME	560	-13%	7
17	6	Bugzy Malone & TeeDee Out Of Nowhere / B-Somebody	IND.	557	-26%	7
18	NEW	Taylor Swift Lavender Haze / EMI	UMG	529	702%	7
19	NEW	Freya Ridings Weekends / Good Soldier	IND	517	317%	7
20	NEW	S.Smith/C.Harris/J.Reyez I'm Not Here To... / Capitol	UMG	482	-	5
21	25	FLO Cardboard Box / Island	UMG	466	11%	7
22	NEW	Cian Ducrot I'll Be Waiting / Polydor	UMG	461	247%	7
23	8	Anne-Marie & Aitch Psycho / Asylum/Major Tom's	WMG	456	-38%	8
24	NEW	Pink Trustfall / RCA	SME	452	1229%	8
25	NEW	KSI Ft Oliver Tree Voices / Atlantic	WMG	450	-	6
26	NEW	Alok/J.Arthur Work With My Love / B1/Ministry Of Sound	SME	440	378%	6
27	NEW	PinkPantheress Boy's a Liar / Warner	WMG	407	-	7
28	NEW	Headie One Martin's Sofa / Relentless	SME	405	-	7
29	29	Sub Focus & Dimension Ready To Fly / EMI	UMG	391	3%	5
30	17	E.Rose/Interplanetary... B.O.T.A..../ Warner X One House	WMG	387	-32%	7
31	NEW	Libianca People / 5K	SME	377	-	7
32	NEW	Rita Ora You Only Love Me / BMG	IND.	376	1467%	5
33	15	Nathan Dawe & Talia Mar Sweet Lies / Atlantic	WMG	374	-39%	5
34	NEW	The Kid Laroi Love Again / RCA	SME	366	-	7
35	21	Pink Never Gonna Not Dance Again / RCA	SME	347	-28%	8
36	43	Sam Smith, Koffee & Jessie Reyez Gimme / Capitol	UMG	347	31%	7
37	24	Lewis Capaldi Forget Me / EMI	UMG	346	-18%	7
38	28	Harry Styles As It Was / Columbia	SME	332	-17%	9
39	16	Lizzo 2 Be Loved (Am I Ready) / Atlantic	WMG	309	-47%	11
40	NEW	Miguel Sure Thing / Jive	SME	307	412%	3
41	20	OneRepublic I Ain't Worried / Interscope	UMG	303	-40%	6
42	NEW	Jvke Golden Hour / Jvke	IND.	302	61%	6
43	19	Dermot Kennedy Kiss Me / Island	UMG	296	-41%	7
44	NEW	Oxlade Ku Lo Sa / Columbia	SME	294	-33%	5
45	NEW	Coi Leray Players / Uptown/Republic	UMG	290	517%	3
46	NEW	Anne-Marie Sad Bitch / Atlantic	WMG	283	-	5
47	NEW	Lizzo Special / Atlantic	WMG	279	-	6
48	30	LF System Afraid To Feel / Warner	WMG	278	-27%	7
49	NEW	Zara Larsson Can't Tame Her / Black Butter	SME	266	-	5
50	45	Metro Boomin/The Weeknd/ 21 Savage Creepin' / Republic	UMG	264	9%	3

EU RADIO AIRPLAY TOP 50

TM	ARTIST/TITLE		COMPANY	CORP GROUP	PLAYS	STNS	IMPACTS
1	Miley Cyrus	Flowers	Sony Music	SME	137,675	1,936	3,309.84m
2	Ed Sheeran	Celestial	Atlantic	WMG	76,511	1,345	1,870.29m
3	Taylor Swift	Anti-Hero	Universal Music	UMG	79,941	1,396	1,640.08m
4	Lil Nas X	STAR WALKIN (League ..	Sony Music	SME	60,071	958	1,591.81m
5	David Guetta & Bebe ..	I'm Good (Blue)	Parlophone	WMG	77,791	1,438	1,587.75m
6	Dermot Kennedy	Kiss Me	Universal Music	UMG	56,858	1,035	1,519.44m
7	Rosa Linn	SNAP	Columbia	SME	54,385	1,190	1,484.23m
8	Metro Boomin feat. T..	Creepin'	Universal Music	UMG	53,340	899	1,430.00m
9	Lewis Capaldi	Forget Me	Universal Music	UMG	67,478	1,288	1,346.13m
10	Tiësto & Tate McRae	10:35	Warner Music	WMG	62,234	1,094	1,209.24m
11	Pink	Never Gonna Not Danc..	Sony Music	SME	57,558	1,327	1,169.14m
12	Loi	Gold	VOLKSMUSIC	Ind.	30,289	496	1,085.29m
13	Felix Jaehn & Ray Da..	Call It Love	Universal Music	UMG	40,110	648	1,065.82m
14	Meghan Trainor	Made You Look	Sony Music	SME	64,430	1,251	984.61m
15	Lost Frequencies, El..	Back To You	One Seven Music	SME	35,158	800	981.79m
16	Alok, Sigala & Ellie..	All By Myself	Sony Music	SME	39,843	882	959.63m
17	Sam Smith feat. Kim ..	Unholy	Universal Music	UMG	47,771	1,196	958.99m
18	Sam Smith feat. Calv..	I'm Not Here To Make..	Universal Music	UMG	50,618	1,204	949.64m
19	ClockClock	Someone Else	Universal Music	UMG	21,903	317	888.02m
20	Harry Styles	As It Was	Sony Music	SME	44,853	1,737	887.63m
21	Joel Corry & Tom Gre..	Lionheart (Fearless)	Warner Music	WMG	53,165	974	877.60m
22	Måneskin	The Loneliest	Sony Music	SME	26,231	769	874.09m
23	Imagine Dragons	Symphony	Polydor	UMG	26,416	505	864.43m
24	Michael Patrick Kell..	Wonders	SMD/Columbia De	SME	17,401	303	780.99m
25	Benson Boone	In The Stars	Warner Music	WMG	17,943	339	716.53m
26	MEDUZA & James Carte..	Bad Memories	Island	UMG	32,542	729	705.98m
27	Bizarrap & Shakira	Shakira Bzrp Music S..	DALE PLAY Recoi	SME	27,985	743	701.09m
28	Leony	Somewhere In Between	Armada Music	Ind.	21,636	423	688.38m
29	Elton John & Britney..	Hold Me Closer	Universal Music	UMG/S	43,078	1,361	676.66m
30	Tom Gregory	Forget Somebody	Sony Music	SME	18,550	453	657.92m
31	Lizzo	2 Be Loved (Am I Ready)	Warner Music	WMG	36,476	968	652.65m
32	Rema	Calm Down	Mavin Records	Ind.	26,933	893	648.48m
33	Cat Burns	People Pleaser	Sony Music	SME	19,933	469	646.59m
34	Nicky Youre	Eyes On You	Sony Music	SME	17,077	383	620.74m
35	Purple Disco Machine..	In The Dark	Sony Music	SME	21,536	985	575.17m
36	PNAU & Troye Sivan	You Know What I Need	Sony Music	SME	24,595	644	570.32m
37	Tove Lo	2 Die 4	Pretty Swede	Ind.	24,794	570	569.98m
38	Ava Max	Million Dollar Baby	Warner Music	WMG	25,589	820	556.03m
39	Rihanna	Lift Me Up	Universal Music	UMG	20,091	774	545.69m
40	RAYE feat. 070 Shake	Escapism	The Orchard	Ind	35,754	659	541.50m
41	Martin Garrix & JVKE	Hero	EPIC Amsterdam	SME	21,570	484	521.70m
42	Pink	TRUSTFALL	Sony Music	SME	32,012	943	512.71m
43	Alok & James Arthur	Work With My Love	Sony Music	SME	35,548	995	508.60m
44	Lady Gaga	Bloody Mary	Interscope	UMG	21,497	594	508.00m
45	Glockenbach feat. Ásdís	Dirty Dancing	WEFOR	UMG	12,891	318	491.37m
46	Elton John & Dua Lipa	Cold Heart	Universal Music	UMG/M	26,986	1,715	483.35m
47	KAMRAD	Feel Alive	Epic	SME	14,752	357	481.16m
48	Coi Leray	Players	Universal Music	UMG	19,511	584	477.29m
49	Kamrad	I Believe	Sony Music	SME	13,930	488	476.48m
50	Beyoncé	CUFF IT	Sony Music	SME	24,415	972	474.55m

DAVID GUETTA & BEBE REXHA

LIL NAS X


MILEY CYRUS

ED SHEERAN

TAYLOR SWIFT

STREAMING

Spotify

GLOBAL

TM	ARTIST/TITLE
1	Miley Cyrus Flowers
2	SZA Kill Bill
3	Bizarrap Shakira: Bzrp Music Sessions...
4	Sam Smith Unholy (feat. Kim Petras)
5	Metro Boomin Creepin' (with The Weeknd/21...)
6	Harry Styles As It Was
7	Yandel Yandel 150
8	Manuel Turizo La Bachata
9	David Guetta, Bebe Rexha I'm Good (Blue)
10	PinkPantheress, Ice Spice Boy's A Liar Pt. 2
11	Rema Calm Down (with Selena Gomez)
12	Raye Escapism (feat. 070 Shake)
13	Taylor Swift Anti-Hero
14	The Weeknd Die For You
15	D4vd Here With Me
16	NewJeans OMG
17	Arcángel La Jumpa
18	Ozuna Hey Mor
19	Bizarrap Quevedo: Bzrp Music Sessions...
20	Jvke Golden Hour

EUROPE

TM	ARTIST/TITLE
1	Miley Cyrus Flowers
2	Bizarrap Shakira: Bzrp Music Sessions...
3	Metro Boomin Creepin' (with The Weeknd/21...)
4	David Guetta, Bebe Rexha I'm Good (Blue)
5	SZA Kill Bill
6	Sam Smith Unholy (feat. Kim Petras)
7	Raye Escapism (feat. 070 Shake)
8	Central Cee Let Go
9	Tom Odell Another Love
10	Lazza Cenere
11	Harry Styles As It Was
12	Tiësto 10:35
13	Oliver Tree Miss You
14	Rema Calm Down (with Selena Gomez)
15	Taylor Swift Anti-Hero
16	Bizarrap Quevedo: Bzrp Music Sessions...
17	PinkPantheress, Ice Spice Boy's A Liar Pt. 2
18	Eminem Mockingbird
19	Udo Lindenberg Komet
20	OneRepublic I Ain't Worried

UNITED KINGDOM

TM	ARTIST/TITLE
1	Miley Cyrus Flowers
2	SZA Kill Bill
3	Raye Escapism (feat. 070 Shake)
4	PinkPantheress, Ice Spice Boy's A Liar Pt. 2
5	Miguel Sure Thing
6	Metro Boomin Creepin' (with The Weeknd/21...)
7	Taylor Swift Anti-Hero
8	Harry Styles As It Was
9	Sam Smith Unholy (feat. Kim Petras)
10	Central Cee Let Go
11	Coi Leray Players
12	David Guetta, Bebe Rexha I'm Good (Blue)
13	Tiësto 10:35
14	Venbee Messy In Heaven
15	Rema Calm Down (with Selena Gomez)
16	OneRepublic I Ain't Worried
17	Meghan Trainor Made You Look
18	Oliver Tree Miss You
19	Beyoncé Cuff It
20	The Kid Laroi Love Again

FRANCE

TM	ARTIST/TITLE
1	Miley Cyrus Flowers
2	Gaulois Jolie (feat. Ninho)
3	Zola Amber
4	Aya Nakamura Baby
5	Zola Toute La Journée (feat. Tiakola)
6	Gazo Die
7	Metro Boomin Creepin' (with The Weeknd/21...)
8	SDM Mr. Ocho
9	Tiakola Meuda
10	Ziak Même Pas Un Grincement
11	David Guetta, Bebe Rexha I'm Good (Blue)
12	Måneskin The Loneliest
13	Maes Galactic
14	Aya Nakamura Cadeau (feat. Tiakola)
15	Maes Fetty Wap
16	Favé Urus
17	Gazo Fleurs (feat. Tiakola)
18	Lil Nas X Star Walkin' (League Of...)
19	Sam Smith Unholy (feat. Kim Petras)
20	Central Cee Let Go

GERMANY

TM	ARTIST/TITLE
1	Udo Lindenberg Komet
2	Miley Cyrus Flowers
3	Ayliva Sie Weiß (feat. Mero)
4	Nina Chuba Mangos Mit Chili
5	Peter Fox Zukunft Pink (feat. Inéz)
6	David Guetta, Bebe Rexha I'm Good (Blue)
7	Metro Boomin Creepin' (with The Weeknd/21...)
8	Raye Escapism (feat. 070 Shake)
9	Sam Smith Unholy (feat. Kim Petras)
10	Luciano Bamba (feat. Aitch & BIA)
11	Eminem Mockingbird
12	Central Cee Let Go
13	Bonez MC Sturkopf (Mit Ner Glock)
14	AK Ausserkontrolle 6561
15	Bobby Vandamme Ewa Zina
16	Rubi Only 4 Life - Remix
17	Tom Odell Another Love
18	Nina Chuba Wildberry Lillet
19	Tiësto 10:35
20	Nina Chuba Glatteis

SZA

DAVID GUETTA

MILEY CYRUS

SAM SMITH & KIM PETRAS

PINKPANTHERESS

NETHERLANDS

TM	ARTIST/TITLE
1	Miley Cyrus Flowers
2	Boef Herinnering
3	Maan Stiekem
4	Claude Ladada (Mon Dernier Mot)
5	Zoë Tauran Therapie
6	Boef Probleem
7	Flemming Paracetamollen
8	Metro Boomin Creepin' (with The Weeknd/21...)
9	Bilal Wahib Ik Space
10	Raye Escapism (feat. 070 Shake)

NORWAY

TM	ARTIST/TITLE
1	Miley Cyrus Flowers
2	Emma Steinbakken Floden
3	Alessandra Queen Of Kings
4	Ballinciaga En Shot
5	Isah Alt Du Vil Ha
6	Jone Ekko Inni Meg
7	Emma Steinbakken Delilah
8	Isah Hopelessly Hopeless
9	SZA Kill Bill
10	Zara Larsson Can't Tame Her

SPAIN

TM	ARTIST/TITLE
1	Bizarrap Shakira: Bzrp Music Sessions...
2	Yandel Yandel 150
3	LiL CaKe Mercho
4	Quevedo Playa Del Inglés
5	Quevedo Wanda
6	Quevedo Punto G
7	Manuel Turizo La Bachata
8	Miley Cyrus Flowers
9	Arcángel La Jumpa
10	Rosalía LLYLM

SWEDEN

TM	ARTIST/TITLE
1	23 Feeling Myself
2	Einár Du & Jag
3	Miley Cyrus Flowers
4	Rasmus Gozzi Rid Mig Som En Dalahäst
5	Zara Larsson Can't Tame Her
6	Miss Li Hälsa Gud
7	Rasmus Gozzi Trakten Till Epan (ft 1.Cuz...)
8	Victor Leksell Nätterna i Göteborg
9	Bolaget Kan Inte Gå
10	Miriam Bryant Under Någon Ny

UNITED STATES

TM	ARTIST/TITLE
1	SZA Kill Bill
2	Miley Cyrus Flowers
3	Morgan Wallen Last Night
4	PinkPantheress, Ice Spice Boy's A Liar Pt. 2
5	Lil Uzi Vert Just Wanna Rock
6	Metro Boomin Creepin' (with The Weeknd/21...)
7	Metro Boomin Superhero (Heroes & Villains)...
8	Drake Rich Flex
9	The Weeknd Die For You
10	Harry Styles As It Was

vevo

STREAMING - MUSIC VIDEO

WORLDWIDE

TM	ARTIST/TITLE
1	Miley Cyrus Flowers
2	Karol G, Shakira TQG
3	Yuridia, Angela Aguilar Qué Agonía
4	Rema, Selena Gomez Calm Down
5	Shakira Waka Waka (This Time For Africa) (The...)
6	Feid Feliz Cumpleaños Ferxxo
7	The Weeknd Save Your Tears
8	Karol G Provenza
9	Rosalía Despechá
10	Mark Ronson Ft. Bruno Mars Uptown Funk
11	Karol G, Maldy Gatúbela
12	Harry Styles As It Was
13	Sam Smith, Kim Petras Unholy
14	Tini, La Joaqui, Steve Aoki Muñecas
15	Rihanna Diamonds
16	Shakira, Ozuna Monotoní
17	50 Cent In Da Club
18	Tom Odell Another Love
19	Shakira Waka Waka (Esto Es Africa) (Cancion...)
20	Feid Chorrito Pa Las Animas

UNITED KINGDOM

TM	ARTIST/TITLE
1	Miley Cyrus Flowers
2	Raye, 070 Shake Escapism
3	Sam Smith I'm Not Here To Make Friends
4	Rema, Selena Gomez Calm Down
5	Sam Smith, Kim Petras Unholy
6	Meghan Trainor Made You Look
7	Lewis Capaldi Forget Me
8	Dwayne Johnson You're Welcome (From Moana)
9	Tom Odell Another Love
10	Clavish Ft. D-Block Europe Rocket Science
11	Ayra Starr Rush
12	Harry Styles As It Was
13	Shakira Waka Waka (This Time For Africa) (The...)
14	Pink Trustfall
15	Venbee, Goddard Messy In Heaven
16	Lady Gaga, Bradley Cooper Shallow (From A Star Is Born)
17	French Montana Ft. Swae Lee Unforgettable
18	Taylor Swift Lavender Haze
19	Eminem Mockingbird
20	Mark Ronson Ft. Bruno Mars Uptown Funk

UNITED STATES

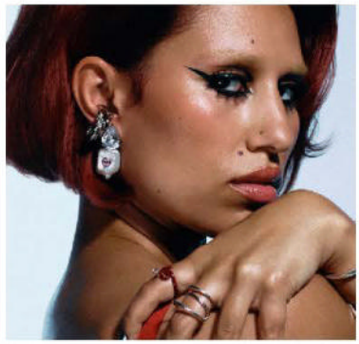
TM	ARTIST/TITLE
1	Miley Cyrus Flowers
2	GloRilla, Cardi B Tomorrow 2
3	Chris Brown Under The Influence
4	Karol G, Shakira TQG
5	Lil Baby California Breeze
6	Yuridia, Angela Aguilar Qué Agonía
7	SZA Kill Bill
8	Dwayne Johnson You're Welcome (From Moana)
9	Sam Smith, Kim Petras Unholy
10	Ice Spice In Ha Mood
11	Taylor Swift Lavender Haze
12	Moneybagg Yo Ft. GloRilla On Wat U On
13	Rema, Selena Gomez Calm Down
14	Hardy Ft. Lainey Wilson Wait In The Truck
15	Morgan Wallen Wasted On You (The Dangerous Sessions)
16	Post Malone, Swae Lee Sunflower (Spider-Man: Into The...)
17	Karol G Provenza
18	Lola Brooke feat. Billy B Don't Play With It
19	Chris Stapleton Tennessee Whiskey (Official Audio)
20	Mark Ronson Ft. Bruno Mars Uptown Funk

NEW ARTISTS – UK

TM	ARTIST/TITLE
1	Ice Spice In Ha Mood
2	Ruger Asiwaju
3	Prinz Beautiful Day (Thank You For Sunshine...)
4	Clavish No Difference
5	Midwxst Tally
6	Nonso Amadi Ease Up
7	Cat Burns People Pleaser (Live On The Graham...)
8	Prinz Beautiful Day (Thank You For Sunshine...)
9	Chlöe Pray It Away
10	Nonso Amadi Ease Up | Vevo DSCVR Artists To Watch 2023
11	Sam Fischer You Don't Call Me Anymore
12	D4vd Placebo Effect
13	Aby Coulibaly Rewind
14	Mette Mama's Eyes
15	Billen Ted Blessings (Visualiser)
16	Olivia Dean UFO (Take 1)
17	Valiant Glock 40
18	Valiant Narcissistic
19	Ebony Riley Deuce Deuce
20	Chlöe, Chris Brown How Does It Feel

MILEY CYRUS

CLAVISH



RAYE

ICE SPICE

FRANCE

TM	ARTIST/TITLE
1	Miley Cyrus Flowers
2	Maes Fetty Wap
3	Maes Galactic
4	Louane Secret
5	Ayra Starr Rush
6	Shakira Waka Waka (This Time For...)
7	Soso Maness, Sat DLB 17 (Amazon Original)
8	Ronisia, Gazo 200 KM/H
9	Tom Odell Another Love
10	Maître Gims ft. Niska Sapés Comme Jamais

GERMANY

TM	ARTIST/TITLE
1	Miley Cyrus Flowers
2	Shakira Waka Waka (This Time For...)
3	Rema, Selena Gomez Calm Down
4	Sam Smith, Kim Petras Unholy
5	Depeche Mode Ghosts Again
6	Eminem Mockingbird
7	Volker Rosin Tschu Tschu Wah – Die...
8	Volker Rosin Feuerwehr Gymnastik
9	Tom Odell Another Love
10	50 Cent In Da Club

AUSTRALIA

TM	ARTIST/TITLE
1	Miley Cyrus Flowers
2	Meghan Trainor Made You Look
3	Sam Smith, Kim Petras Unholy
4	Rema, Selena Gomez Calm Down
5	Taylor Swift Lavender Haze
6	Mark Ronson Ft. Bruno Mars Uptown Funk
7	Harry Styles As It Was
8	Katy Perry Roar
9	Taylor Swift Anti-Hero
10	Dwayne Johnson You're Welcome (From Moana...)

SPAIN

TM	ARTIST/TITLE
1	Karol G, Shakira TQG
2	Miley Cyrus Flowers
3	Rosalía Despechá
4	Abraham Mateo, Ana Mena Quiero Decirte
5	Rosalía LLYLM
6	Lil Cake, Migrantes Mercho
7	India Martinez, Melendi Si Ella Supiera
8	Ana Mena, Belinda Las 12
9	Sangiovanni, Aitana Mariposas
10	Daviles De Novelda, Abraham... Te Miro A La Cara

ITALY

TM	ARTIST/TITLE
1	Marco Mengoni Due Vite (Official Video...)
2	Lazza Cenere (Sanremo 2023)
3	Madame Il Bene Nel Male...
4	Guè, Anna, Sfera Ebbasta Cookies N' Cream
5	Blanco L'Isola Delle Rose
6	Rosa Chemical, Bdope Made In Italy (Sanremo...)
7	Geolier Ft. Sfera Ebbasta X Caso
8	Tananai Tango (Sanremo 2023)
9	Coma_Cose L'Addio (Official Video...)
10	Miley Cyrus Flowers

TikTok Trending

INSIDE THE MOST VIRAL TRACKS OF THE MONTH

UNITED KINGDOM

PinkPantheress Ft. Ice Spice

Boy's A Liar Pt. 2

Video Creations: 269,100

This track by TikTok sensation PinkPantheress and emerging Bronx-raised rapper Ice Spice has been the hit collaboration of the month. PinkPantheress originally released a snippet of the first part of the song on TikTok before releasing the full version in 2022.

The remix (Part 2) was later released with Ice Spice and has since become a hit with the TikTok community. The song has racked up over 269,100 creations, with users lip syncing Ice Spice's catchy rap and others giving their best American Psycho vibes, with a trending filter of the sound showing Christian Bale strutting through hallways to the lyrics *'But I don't sleep enough without you and I can't eat enough without you'*.

Kira Ashwin, UK label partnerships manager at TikTok, notes the impact of emerging stars such as PinkPantheress.

"We're seeing a new generation of artists pave the way for fan engagement on TikTok," Ashwin says. "PinkPantheress, Beabadoobee and Mae Stephens are all brilliant at collaborating with fans, responding to their videos and inviting them into their creative process. They know how to tease snippets and get fans excited, leading to success when tracks like Mae Stephens' If We Ever Broke Up and Glue Song by Beabadoobee are officially released."

"A new generation of artists are paving the way for fan engagement"

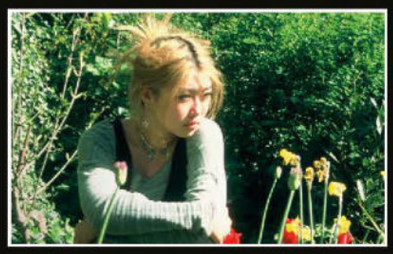
Kira Ashwin
TikTok

Mae Stephens

If We Ever Broke Up

Video Creations: 230,200

Off the back of this viral TikTok hit, 19-year-old emerging artist Mae Stephens was able to leave her day job and sign with EMI Records. In August last year, she teased a snippet of If We Ever Broke Up on TikTok and then later shared the demo in December 2022. Creators used these snippets to soundtrack their 'icks' and relationship quirks and, since the song's release, these trends have continued with the song hitting nearly seven million streams across DSPs in its first week of release. Stephens now has a total of 5.7 million likes on TikTok.



Beabadoobee

Glue Song

Video Creations: 22,900

TikTok's #AltMusic featured artist for February, Beabadoobee has been taking over TikTok charts since her single Glue Song was previewed during her Tiny Desk Concert on NPR last year. Following the positive response to her performance, Beabadoobee shared snippets of her song with the TikTok community, who encouraged her to release it and used the sound to soundtrack their love for their partners, day-in-the-life videos and 'get ready with me' content. Since its official release, the song has amassed over 22,900 video creations.

GLOBAL

Lizzy McAlpine

Ceilings (Sped Up)

Video Creations: 80,200

Rising American singer-songwriter Lizzy McAlpine has gained a new community of fans on TikTok with her 2022 folk-pop hit, Ceilings. Creators are using a sped-up version of the song to create dramatic and passionate lip syncing videos everywhere, from the high street to McDonald's. The sound racked up over 80,200 video creations, with The Tundermans star Kira Kosarin using it to soundtrack her appearance at the Grammys and Lizzy McAlpine using it to tease the release of her new music video.

Mindless Behavior

Mrs Right

Video Creations: 642,500

First released in 2011, this hit has seen a revival on TikTok thanks to a lyrical meme. Creators are using the sound to give themselves a boost of confidence as they reveal aspects of their personalities. Using the hook, *'Where is Mrs Right? I gotta see her'*, creators dare the community to find someone who is a bigger fan of Bad Bunny or consumes more salt than they do. The sound has racked up over 642,500 creations so far, with videos from celebrities including Ashley Tisdale and former Mindless Behavior member Princeton Perez.

PHOTO: Courtesy Publicity

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THE Music Week ARCHIVE

20 years ago...

CMP United Business Media

NEWS: BMG releases in-demand remix to promote new RUN DMC greatest hits album
News 3

NEWS: As UK A&Rs fly in to SXSW, THE DARKNESS are highlights of BPI Brit acts showcase
Talent 4

NEWS: Polydor UK mounts major radio-focused push for US singer-songwriter DANA GLOVER
International 5

DEMAND FOR SYNCS BRINGS NEW REVENUE – FEATURE, p7-10

FOR EVERYONE IN THE BUSINESS OF MUSIC

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music week

Waiting game over impact of war

by Joanna Jones

The music industry was holding its breath last week, as it attempted to anticipate the growing impact of the war in Iraq.

In contrast to the Gulf conflict 12 years ago, when many music companies immediately cancelled first and executive trips over fears of terrorist attacks, companies appeared to be adopting a more cautious approach as events in Iraq unfolded.

The onset of war began to have a first impact on touring and promotional schedules last Friday, as Epic rock duo Tenacious D cut short their European promo, Atlantic shelved Matchbox 20's European tour dates until later in the year and Astra cancelled international Universal Music also confirmed that 20 of the 29 Asian staff and media who were due to travel to London this week to see a series of A artist showcases pulled out as a result of travel fears, forcing a scaling-down of the event.

But many highlighted the relatively restrained initial reaction, predicting that the full picture of the impact on the industry would become clearer over the coming days. EMI Recorded Music UK & Ireland international marketing senior vice president Mike Allen said, while a question mark hung over his act Blue's forthcoming tour dates in Asia, it was otherwise "business as usual" for the major.

British troops in Iraq: conflict has sparked travel fears for artists

"Right now very little has changed as yet, but in 10 minutes that could change," says Allen. "Our position is that we wait to hear from our artists as to how they feel – so far there have been no cancellations of European or US activity by our artists."

BMG UK international vice president Dave Shack adds, "If an artist was concerned we would, of course, take that into account, but at the moment no manager or artist has come to me and said they want to cancel plans. I think people just get used to it and people accommodate the conditions around them."

Many US artists were defying travel fears. Sony UK reported last Friday that they were still expecting UK promotional trips to go ahead in the next 14 days for Macy Gray, Good Charlotte and Kelly Rowland, while Arista's Avril Lavigne flew in last Wednesday for a string of gigs around the UK.

Warner UK international director Hassan Choudhury says, "We will monitor the situation on a daily basis – we would never risk any of our artists' health and safety, but at the moment they are all continuing with their tours."

Music radio stations have also been carefully monitoring their playlists to avoid airing inappropriate tracks. While a spokesman for Radio One says none to date has needed to be removed, he adds that the situation is being monitored daily as news events unfold.

MORE ARTISTS JOIN WAR RELIEF CD

As Allied tanks, planes and troops in the Gulf moved into Iraq last Wednesday, five more acts came forward to lend their support to the music industry's humanitarian record Hope.

Basement Jaxx, Blue with Mis-Teeq, The Charlatans, Ronan Keating and Spiritualized are donating tracks to the War Child release, which WEA London has confirmed will be released on April 14.

Already George Michael, David Bowie, Moby and New Order have signed up for the project and several artists, including Michael, Billy Bragg and Yusuf Islam (pictured) – formerly Cat Stevens – have already delivered their tracks to the charity's officers.

War Child's James Topham says Basement Jaxx are recording a new song, Love Is The Answer featuring Yellowman, for the charity album. Spiritualized are recording Hold On; Ronan Keating is recording a version of In The Ghetto; Blue and Mis-Teeq are collaborating on the new song Stand Up As People; and The Charlatans were expected to record a new track last weekend.

The tracks will be cut at London's Sony Music Studios tomorrow (Tuesday) and WEA London managing director John Reid is currently negotiating retail support for the release. He has drafted in Jason Guy, who left his position as Sony UK's repertoire division marketing director earlier this month, to oversee marketing for the project.

The album will be available at full price, but Reid is hoping that retailers will provide free marketing support by offering high-profile window displays and visible racking.

The BBC station also last Friday switched Pete Tong's Winter Music Conference programme from a party location to a studio in Miami, as it did not think it right to broadcast from a party venue at a time of war.

Radio Two's executive producer for music Colin Martin notes the byword is "sensitivity". "We don't operate a banned list," he says. "At Radio Two, like a lot of stations, we've lived through a lot of different times such as the death of Princess Diana and the previous Gulf conflict, so we almost have a gut instinct what we should and shouldn't do."

Mercury wins Metallica album race

Mercury Records UK is gearing up for the release of Metallica's first new studio album in six years, after fighting off competition to secure a new deal with the rock band.

The new agreement, further extending the group's 15-year relationship with the UK label, covers new material and back catalogue for the world excluding North America and Japan. It comes ahead of the release of new album St Anger on June 9.

Mercury joint managing director Greg Castell describes Metallica as "the leaders" of rock and believes the timing for them is great given the genre's recent resurgence. "They're such a ground-breaking rock act and they've got such a long history with Mercury that everybody's naturally very excited," he says. "I've heard rough mixes of seven tracks off the album and they're absolutely fantastic."

Metallica: 15 years with Mercury

St Anger, their first studio set since 1997's Reload which entered at number one in 12 territories and has sold more than 12m copies worldwide, will be the first since Robert Trujillo was brought in on bass as replacement for Jason Newsted. It will be backed by a European festival tour beginning at Rock Im Park in Numberg, Germany on June 6.

Former Catatonia frontwoman Cerys Matthews (pictured) is to unveil a new, country/folk-tinged sound with her debut solo album, Cockahoop. The long-player was recorded near Nashville, Tennessee, with many of the city's top session musicians and with Burke Bagby, the late guitarist in Bob Dylan's band, as producer. The late Joe Strummer also co-wrote a track on the album called Gypsy Song with Matthews, together with Martin Slattery. The album is due for release through Blanco Y Negro/WEA London on May 16, with no plans for an advance single release.

JUSTIN TIME

The Darkness starred at SXSW as the UK A&R community descended on Austin, Texas looking to unearth 2003's answer to The Strokes or The White Stripes. Fronting the rock act, Justin Hawkins "fully utilised a bar adjacent to the stage for a handful of OTT guitar solos" as buzz continued to grow. Elsewhere during a busy week, Beggars Group chairman Martin Mills revelled in the event's indie-ness. "SXSW had a great spirit, it was very positive," he said. "It was very indie as well, people commented on low attendance at a major [label] level."

TOP STORY
ANXIOUS WAIT

At the end of March 2003, the industry was "holding its breath" as it anticipated the growing impact of the war in Iraq. *Music Week*'s front page led on the conflict, which was in its early stages, stating that executives were in two minds about shelving travel for staff and artists. Among the first to alter plans for promo and touring were Tenacious D, Matchbox Twenty and Blindside. EMI's international marketing SVP Mike Allen said that while the major was operating as normal, "that could change in 10 minutes". Warner's international director Hassan Choudhury pledged to monitor the situation day-by-day, stating, "We would never risk any of our artists' health and safety." Meanwhile, War Child was planning a fundraising CD release for April, with George Michael, David Bowie and more set to appear.

ANGER MANAGEMENT

Mercury Records was looking forward to the release of St Anger, Metallica's first new album of original material since 1997's Reload and their first since Robert Trujillo joined on bass. Toasting the band's 15-year relationship with Mercury, joint MD Greg Castell described the rough mixes as "absolutely fantastic". St Anger, of course, went on to do rather well: it charted at No.3 in June 2003.

Also inside... **Cerys Matthews** was planning a new "folk-tinged" sound for debut solo set **Cockahoop**... **BMG** green-lit a remix of **Run-DMC**'s **It's Tricky** as part of the campaign for their upcoming best of... **Polydor** was mounting a radio-focused push for **Dana Glover**... Long-serving **Universal** exec **Nigel Haywood** became commercial director at the major... **Fame Academy** star **Lemar** was readying his first solo material for **Sony**... **HMV** partnered with **The Fly** and others to launch a UK talent search... **Gareth Gates** & **The Kumars** ruled the singles roost with **Spirit In The Sky**, while **Norah Jones**' **Come Away With Me** was the No.1 album...

15 years ago...

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Joseph crowned king of the hill

by Paul Williams

Universal's David Joseph appointed to the UK record industry's top job as the major toasts Duffy's success

David Joseph has landed the biggest job in the UK record industry by being named chairman and CEO of Universal.

Joseph takes over the role with immediate effect from Lucian Grainge who will now solely concentrate on his position at Universal Music Group International chairman and CEO, which he combined with his UK role nearly three years ago.

The appointment of Joseph (pictured above) to the top job has appeared to be on the cards since he added to his brief as Polydor co-president in April 2006 by taking on the newly-created role at Universal Music Operations president, giving him extra responsibilities such as Universal Classics & Jazz and UMTV. These responsibilities will now be absorbed into the chairman/CEO's role.

Joseph, who joined the major in 1998 from BMG, says he is thrilled about the new challenge. "It is an amazing and exciting opportunity to carry on and build on what Universal has created in terms of credibility and a healthy legacy of music," he says.

Joseph inherits the top job at a time when Universal is firmly established as the UK market leader. Last year it took 34.9% of the albums market and 32.2% of singles business, thanks to the success of acts such as Mika, Take That and Amy Winehouse.

This year has started strongly for the major, helped by the likes of Duffy (pictured below) whose debut album Rockferry was on course to enter at number one yesterday (Sunday) with the highest first-week sales of the year to date, taking just three days to surpass 100,000 sales.

Joseph highlights the "incredible legacy" of artists and music and the strength of executives he has inherited from Grainge, noting, "There will be new opportunities for me to work much closer with [Island Records Group president] Nick [Gatfield] and [Mercury Group president] Jason [Iley], but I'm really relishing as well working with [commercial director] Brian Rose in terms of all the sales and commercial stuff."

He adds "in the not-too-distant future" he will hand over his responsibilities at Polydor co-president, a role presently shared with Colin Barlow. "This will allow me to concentrate on everything else," he says.

Grainge describes Joseph as a "gifted music executive with exceptional creative instincts and a reputation for uncomplicated thinking and for honour".

"We've worked together for 10 years now and he's developed and grown and he's an exceptionally good, all-round executive and credible in the artist community and that's why I've been able to give him the job," he says. "We increased profits outside America last year and the UK had another phenomenal year and I felt this was now the time to promote David. David's promotion is a sign of strength."

For Grainge the decision to give Joseph the top UK job will give him more time to grow the business internationally and give an increased emphasis to A&R and business development.

"I'll be focusing even more on creativity and the A&R side and helping build on the success internationally of UK acts Keane, Amy Winehouse, Mika and Take That to name but four," says Grainge.

19 Entertainment founder Simon Fuller, who has worked with Joseph on numerous acts, says, "David Joseph is one of the best music executives we have in this country. He has a genuine sensibility for dealing with artists and their managers, and is very easy to work with. Another side of David, that is sometimes overlooked, is that he is one of the most competitive and determined executives I have ever come across. This he has clearly learnt from his mentor, Lucian Grainge. However to me, the most important thing about David is that he is someone I can trust and I enjoy working with."

Gary Barlow, who has known Joseph for more than 15 years since the days when Take That were signed to RCA, describes him as "the next generation of music executives".

"What you're seeing in America is the old-school presidents are going and a new, younger generation are moving in and he's one of the first in the UK. He's really calm, low-stress and I don't think there's anybody who has ever said a bad word about him, but as well as being a nice person he's a great boss. He leads his team exceptionally well and people respect him," says Barlow, who notes Joseph was the sole reason why Take That ended up signing to Polydor. The subsequent album, Beautiful World, has become the band's biggest seller in the UK, with more than 2.3m sales.

Joseph is full of optimism for Universal for the coming year as the major looks to break a number of new artists, including Bryn Christopher, Melody Gardot and Sam Sparro, while also releasing strong albums from established acts. "The main reason we're really confident at this point is we've heard or are in the process of hearing a lot of the music coming out of the studio in terms of releases scheduled for September," he says.

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EXCLUSIVE interview with new Culture Secretary Andy Burnham – see pages 10–12

TOP STORY

UNIVERSAL ACCLAIM

David Joseph landed the role of chairman and CEO of Universal back in 2008, prompting a front page splash in *Music Week* with a headline that made the most of the peak on display in the accompanying Duffy press photo. The ex-Polydor co-president, who still occupies the role today, took over from Sir Lucian Grainge, who would solely concentrate on his position as Universal Music Group International chairman and CEO.

Joseph, who first joined Universal in 1998, was thrilled by the challenge. "It is an amazing opportunity to build on what Universal has created in terms of credibility and a healthy legacy of music," he said.

At the time, Universal was firmly established as the UK market leader, claiming 34.9% of the albums market and 32.2% of the singles business for 2007. Duffy was enjoying a banner year and would hit No.1 with debut album Rockferry the week Joseph's appointment was confirmed, surpassing 100,000 sales in just three days.

Grainge described Joseph as "gifted... with exceptional creative instincts and a reputation for uncomplicated thinking and honour." Joining the love-in were 19 Entertainment founder Simon Fuller ("David is someone I can trust and I enjoy working with") and none other than Gary Barlow, who had known Joseph for more than 15 years. The Take That star said that the band signed to Polydor solely to work with Joseph and described the executive as "really calm, low-stress... as well as being a nice person, he's a great boss."

FEEL THE BURNHAM

We visited Andy Burnham in Westminster to quiz the new Culture Secretary on industry issues ranging from copyright and piracy, to secondary ticketing and grassroots venues. He would spend just over a year in the post before becoming Health Secretary in June 2009, but his passion for music has hardly dimmed. In his current role as Mayor Of Greater Manchester, he is working closely with industry locals, NQ founder Michael Adex in particular, to promote the city's new talent.

Also inside... ***Music Week*** launched new charts, A&R and reviews sections on musicweek.com... Actor **James Nesbitt** was confirmed as host of the **Music Week Awards**... **Sony BMG** became the first UK major to license its catalogue to **We7**... New **Fiction** MD **Jim Chancellor** hailed the signing of **White Lies**... The **Alliance For Diversity In Music And Media** launched to combat inequality in the industry... **Duffy** scored a chart double with single **Mercy** and album **Rockferry**...

5 years ago...

Kacey Musgraves starred on the cover of a country special that also featured **Country To Country Festival**, **The Shires**, **Bob Harris** and a report on **Nashville** hitmaking... Elsewhere, **UK rap** execs talked up their "improving" relationship with major labels as **BRIT** winner **Stormzy** signed to **Atlantic**... **Spotify** filed for a direct listing of up to $1 billion with the US Securities and Exchange Commission... **God's Plan** by **Drake** was the No.1 single while **The Greatest Showman** soundtrack topped the albums chart...

25 years ago...

Max Hole left **East West** for **Universal** and was replaced as MD by **Warner UK** chairman **Rob Dickins**... **EMI** was expecting the sale of **HMV** to produce a £600 million windfall for reinvestment into its music operations... **The Spice Girls** kicked off their world tour... **BBC Radio 1** vowed to continue to support new music... **Jamiroquai**, **Radiohead** and **The Chemical Brothers** won their first **Grammys**... **Madonna**'s hit **Frozen** was at the singles peak, while the **Titanic** soundtrack was No.1 in the albums chart...

NEW LOOK, NEW FEATURES – INSIDE

FOR EVERYONE IN THE BUSINESS OF MUSIC

music week

Hole quits Warner for Universal role

HMV sale to net £600m as EMI looks to reinvest

New acts remain top of R1 agenda

america's favourite

THE AFTERSHOW

The industry's biggest names have the last word on their life in music...

Nick Stewart CEO, TCAT

Veteran A&R **Nick Stewart** signed **U2** to **Island** in 1980 and has enjoyed a distinguished industry career ever since. Now CEO of anti-piracy business **TCAT**, he reminisces about **Bono**, **Irving Azoff**, **Chris Blackwell** and more...

INTERVIEW: JAMES HANLEY

I started as an A&R for Island in the summer of '79...

"I arrived the week that The Buggles went to No.1 with Video Killed The Radio Star. I was in my twenties and had been fascinated by the music scene. I didn't know much about the business side, but I had to learn pretty quick and the first two bands I signed were Killing Joke and U2. It went downhill from then on!"

The guitarist from Killing Joke once went fishing with my father...

"Geordie [Walker], the guitarist, was a keen fisherman and I said to my father, 'I'd like Geordie to do a bit of fishing with you.' He was an old army officer type, but he was very open and said, 'I don't see why not.' I arranged for Geordie to spend a day with my father on the River Test in Hampshire. My father rang me up afterwards and said, 'These rock people, are they all as nice and as charming as that fellow?' Which was rather sweet, given that Killing Joke had the image of being slightly wild."

When I first saw U2 play live...

"I turned to Michael Deeny, who at that point was the godfather of Irish music, and in a lather of excitement, I said, 'These boys could be bigger than Led Zeppelin.' That was at the National Stadium in Dublin in January 1980, I have no idea what made me say it, although I did get the mesmeric stage presence of Bono, and the Edge was clearly extremely talented."

The world is a great deal better off for Bono being in it...

"I'm privileged and very happy to say I know him well and he is a good man. I realise there are people who don't take to what he does, but I can assure you the world is a better place [because of] him. It's not a popular thing to say about rock stars, but U2 are good people."

I've been lucky enough to learn from both Irving Azoff and Chris Blackwell...

"I don't suppose you could find two people really more diametrically opposed. I've loved working for Irving, I don't think we've ever had a cross word. As a result of knowing him, I've worked with the Eagles, Steely Dan, Earth, Wind & Fire, Neil Diamond... the list goes on. He's one of the most loyal men I've ever met. I'm also now engaged with his son Jeffrey, who is incredibly bright. A lot of what Chris Blackwell taught me was by osmosis. I was quite in awe of what he'd done at Island to start with. We worked together on Grace Jones' Warm Leatherette and those albums she did with Sly And Robbie that were so successful in the '80s. He taught me how to make great records and to focus on seeing them through. He had great taste and he was a good picker of people, too."

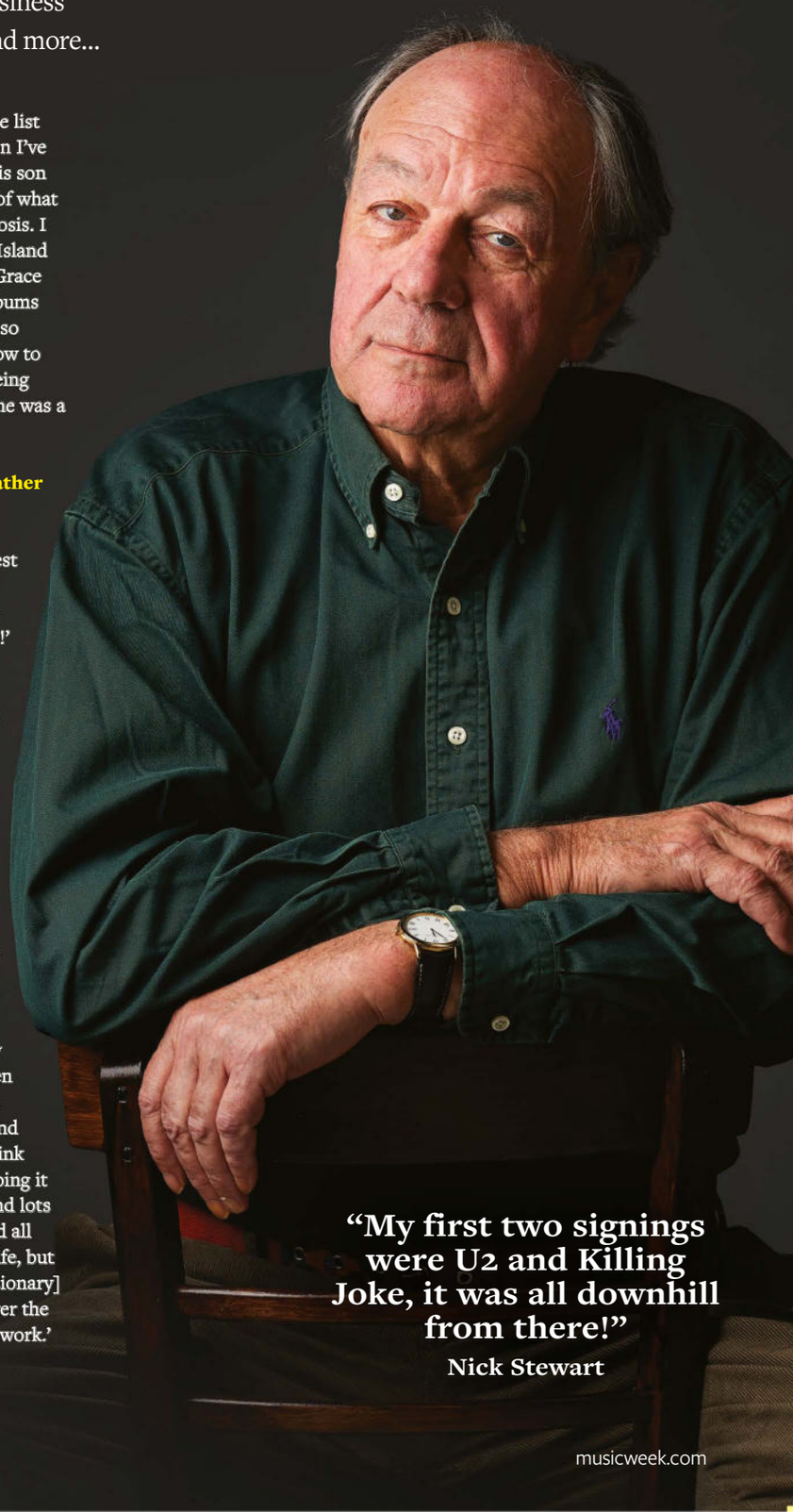
I told Chris Blackwell to sign U2 rather than Spandau Ballet...

"I thought Spandau Ballet would be a five-minute wonder. I've got the greatest respect for the Kemp brothers and every time I see Tony Hadley, we have a laugh when I say, 'I turned you down!' I was rather wrong with that. Also, and I'm furious about this, I missed out on REM. I thought, 'I've got to get to Athens, Georgia to see this band.' And by the time I got around to do something about it, they had been signed to IRS and the rest is history. I've always regretted that."

The secret to good A&R is...

"When you see an act, you've got to decide, is it going to be an act that will build up through clubs and pubs and small venues to arenas and stadiums? I know you could say, 'How could you possibly tell?' But you get a feel of how they approach it. I always shudder when I hear that A&R meetings take place in labels and there's no music played. I find that almost incomprehensible and I think it's a myth. But there's a new way of doing it now and it requires scaling and bulk and lots of views on TikTok, lots of streams and all the rest. Data is useful in any walk of life, but the business has always thrived on [visionary] characters who've been able to look over the fence and think, 'Right, that's going to work.' They see something in an act that can connect with a large audience."

The Nick of time: *Nick Stewart is bidding to protect musicians from piracy as CEO of TCAT*



"My first two signings were U2 and Killing Joke, it was all downhill from there!"
Nick Stewart

PHOTO: Adam Hillier

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